BIG 1953 PRIZE CONTEST ISSUE

PHOTOGRAPHY

INCLUDING camera AND American PHOTOGRAPHY

The magazine of POPULAR PHOTOGRAPHY

DECEMBER, 1953

50 CENTS

In Canada 60¢

Dhimitra Tassi

FEATURING:

47 contest pictures in fine gravure—

13 in full color

PRESS-TYPE CAMERAS—
a 10-page Camerette

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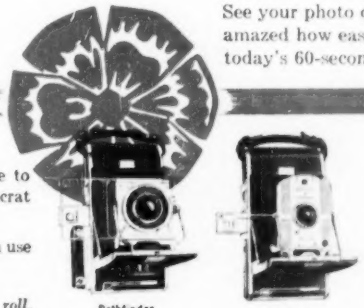

Pathfinder Model 95

POLAROID® *Land* CAMERAS

Polaroid Corporation, Cambridge 39, Mass.

DECEMBER 1953

VOLUME 33, NUMBER 6

PHOTOGRAPHY

INCLUDING camera AND American PHOTOGRAPHY

Tiptoeing onto our December cover the night before Christmas is little Lorna Gillan, whose picture was taken by Dhimitra Tassi with an 8x10 Deardorff camera. A professional, Dhimitra was testing some new speedlight units and made this picture with open flash and a lens aperture of f/16. She shot through a CC33 filter on 8x10 Kodachrome Daylight film. Her lens was a 16-in., f/6.3 Kodak Ektar.

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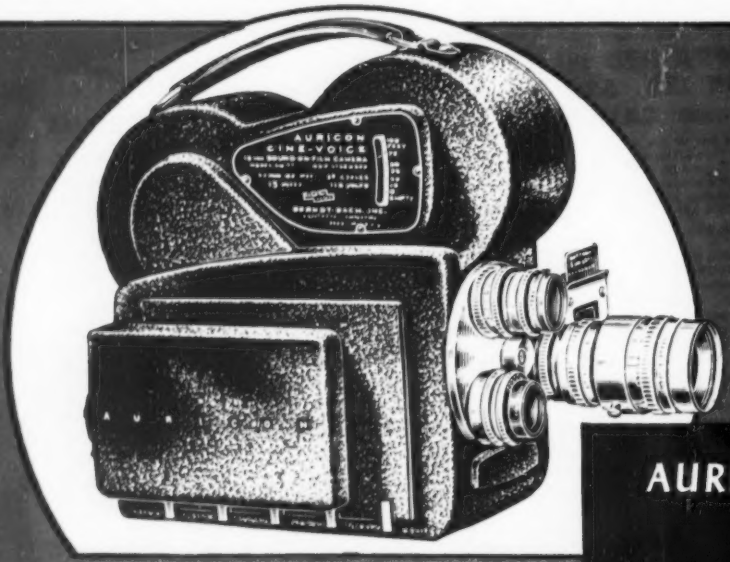

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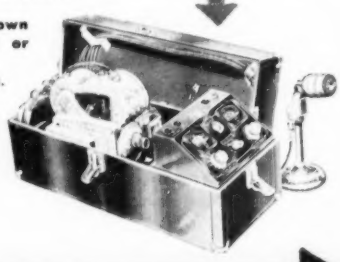

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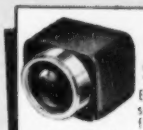

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31	77,000	Screw	60	15.60	13.25	2.35
50	95,000	Screw	60	14.40	12.24	2.16
			(daylight blue bulbs for outdoor color film)			
5B	7,500	Bayonet	120	20.40	16.95	3.45
11B	13,500	Screw	120	25.20	20.95	4.25
22B	29,000	Screw	120	30.00	24.95	5.05
50B	43,000	Screw	60	18.00	14.95	3.05
			(special amber color bulb for indoor type color film)			
5A	14,500	Bayonet	120	20.40	16.95	3.45

★ amplex synchro-sure photoflash bulbs feature:

- √ More effective light and color balance.
- √ Extra long light peak flash.
- √ Perfect synchronization with lens shutter.
- √ Sharper, more crisp details in your pictures.
- √ Full depth, roundness and quality of tone.

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WE GUARANTEE THAT EVERY FLASHBULB WILL BE DELIVERED TO YOU SAFELY!

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Use coupon on next page to request your copy of our complete new 1954 catalog . . . it's FREE! Meanwhile, buy ANY currently advertised photographic product from D. F. A. Just send in your order TODAY!

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I enclose check or money order for total amount of $ _____.
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_____ Cases # _____ AMPLEX Flashbulbs @ $ _____ per case.
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MAIL TODAY

Your remittance in full is requested with flashbulb orders. Flashbulbs, unlike equipment, cannot be sold on time payments. Thank you!

With no modesty at all, Dowling's Fifth Avenue records the applause of a few of its tens of thousands of satisfied customers . . .

"It is a real pleasure to do business with a company which gives so much personal attention to mail orders. They are handled with the same attention and dispatch as if I were in your store." M. M. M. Kansas City, Mo.

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"Everything has been care of with your usual methodical exactness. That's why I enjoy buying from you." R. K. L., USN c/o Fleet Post Office San Francisco

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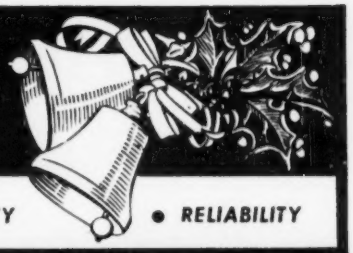

AMERICA'S LARGEST AND MOST DISTINGUISHED MAIL ORDER CAMERA SPECIALISTS

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hitch *your* camera to a **KALART** ***Speed Flash!***

KALART SUPER SPEED FLASH

With Built-in Exposure Kal-Q-Lator

Tells at a glance, correct camera setting for any flash picture — in color or black and white. Simple and certain — easy to use. Built-in "Safety First" Test Light guards against accidental flashing of bulb. Helps prevent flash failures. Complete with bulb ejector, sturdy die-cast mounting bracket that is adjustable for most cameras, connecting cord or synchronizer, and 2-purpose flash shield.

For Cameras WITH Built-in Flash Synchronization

SFK . . . For American cameras with ASA flash connector **$9.95**
SFPC . . . For European cameras with 3-mm flash connector **9.95**
Models for most other cameras with built-in synch' **9.95**

For Cameras WITHOUT Built-in Sychronization

SPSU . . . For non-synch' cameras with self-setting shutters. Synchronizes to 1/50 second **10.95**

KALART B-C MULTIFLASH

Superpower Speed Flash uses Battery-Capacitor power for sure-fire synchronization. Enough power to fire 1, 2, or up to 6 flashbulbs in Multiflash hook-up. Built-in Test Light tells, before you shoot, if battery and flashbulbs are O.K.

For cameras with built-in synch' **14.30**
For cameras without built-in synch' **24.60**

KALART MASTER SPEED FLASH

Most complete flash unit you can buy. Has outlets for extension flash, Focuspot, and switch for open flash. Accepts all screw-base flashbulbs and midget bulbs with accessory Concentrating Reflector. Handsome 3-cell aluminum battery case. Rubber-cushioned bracket attaches to tripod socket of most cameras.

For cameras WITH built-in synch', complete **$14.30**
For cameras WITHOUT built-in synch', includes Kalart Automatic Synchronizer, for flash pictures at all speeds. **24.60**

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Most inexpensive flash unit you can buy. Efficient Concentrating Reflector gets most light from midget bulbs. "Safety First" Test Light guards against flash failures. Has bulb ejector . . . rubber-cushioned bracket for attaching to cameras with tripod socket.

For Cameras WITH built-in synch' only **$7.95**
For Cameras WITHOUT built-in synch' **8.95**

PLEASE LET US KNOW MAKE AND MODEL OF CAMERA AND SHUTTER WHEN YOU ORDER. THERE'S A KALART SPEED FLASH FOR ALMOST EVERY CAMERA — OLD OR NEW!

CRAIG MOVIE EDITING EQUIPMENT

If you are not editing your movies you're missing half the fun of owning a movie camera! With Craig editing equipment it's easy to cut out the not-so-good scenes, balance close-ups with long shots, make story-telling features. With a Craig, everything is at your finger tips for fast, easy editing. And it's so much fun

CRAIG PROJECTO-EDITOR

Large 3¼ x 4¼ inch screen shows your pictures in brilliant action. Smooth-running rewinds have tension brake, capacity up to 400 feet. Splicer makes strong, permanent splices. Mounted on hardwood base.

Model E-1622 (16mm) or E-822 (8mm), complete **$84.95 Cash or $8.49 Down**
With Fold-Away metal base, Model EF-1622 (16mm) or EF822 (8mm) ..... **$94.95 Cash or $9.49 Down**
KINDLY SPECIFY 8 or 16mm WHEN ORDERING

CRAIG MASTER SPLICER

Makes strong, permanent splices on all 8 and 16mm movie film—sound or silent—color or black and white. Splice dry . . . no need to wet the film. Includes handy cement bottle holder.

Model S-3 ..... **$9.95**

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Your trade-in may be used as down payment! It will be returned at D.F.A.'s expense if you don't accept our top offer.
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1954 VIEWLEX Projectors are the finest! They are guaranteed for a lifetime by their famous manufacturer. And, as with all products sold by Dowling's Fifth Avenue, they carry our own 30 DAY FREE TRIAL and LIFETIME GUARANTEE policy . . . All equipment listed is BRAND NEW . . . D. F. A. pays postage on all shipments!

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Here's your answer—*wherever you may live...*

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Dowling's Fifth Avenue has it in stock, delivers it quickly and delivers it right.

Shop as tens of thousands of camera fans everywhere shop, the **easy** way — the D. F. A. way. Airmail, wire or telephone (ORegon 4-6275) **anytime!**

Viewlex COMBINATION 2¼ x 2¼ and 2 x 2 Slide Projectors

Features exclusive "Light Multiplier" optical system, which practically doubles the effective wattage of the lamp! Standard equipment includes slide carrier to accommodate 2¼ x 2¼ slides in any type mount. Lens is sharp-defining Luxtar Professional 5" coated f/3.5.

Model V-5	150 Watt, convection cooled	**$54.50 Cash or $5.45 Down**
Model V-53	300 Watt, motor fan cooled	**$69.50 Cash or $6.95 Down**
Model V-55	500 Watt, motor fan cooled	**$89.50 Cash or $8.95 Down**

Accessories

All Available for 10% Down Payment

2 x 2 Slide Carrier	$ 9.50
Change-O-Matic Automatic Slide Changer holds 30 2 x 2 slides, all types intermixed	14.95
Extra Trays for Change-O-Matic	1.45
Stereo Carrier	9.50
Tachistoscope	84.95
Storage Battery Cable Connection	3.25
Luxtar Professional 3" coated f/3.5 lens	24.50
Luxtar Professional 6½" coated f/4.5 lens	25.00
Luxtar Professional 7" coated f/4.5 lens	25.00
Carrying Case (150 and 300 watt models)	9.90
Carrying Case (500 watt models)	11.90

CHOOSE VIEWLEX TO GIVE YOUR SLIDES THE KIND OF PROJECTION THEY DESERVE!

Viewlex COMBINATION 2 x 2 SLIDE and 35mm FILMSTRIP PROJECTORS

The most widely used projectors in the entire visual educational field! Accommodates 35mm filmstrip, either single or double frame, for either vertical or horizontal projection. Also accepts 2 x 2 and Bantam slides in any type mount. Safe — can't tear or scratch film. Luxtar Professional 5" coated f/3.5 lens provides sharp, brilliantly illuminated image!

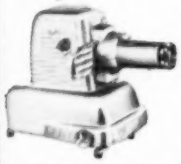
Model V-2CL	150 Watt, convection cooled.	**$ 72.00 Cash or $ 7.20 Down**
Model V-22CL	300 Watt, motor fan cooled.	**$ 86.75 Cash or $ 8.67 Down**
Model V-25CL	500 Watt, motor fan cooled.	**$104.75 Cash or $10.47 Down**

Change-O-Matic, longer focal length lenses, and other ACCESSORIES are listed with other Viewlex models on this page. These accessories are fully interchangeable with Models V-2CL, V-22CL and V-25CL.

SCHOOLS, CHURCHES, INDUSTRIAL PURCHASING AGENTS AND OTHERS INTERESTED IN VISUAL EDUCATION!

Write Dowling's Fifth Avenue for **free** catalog on visual aids. We're anxious to help with your special problems and give quotations on your equipment requirements!

Viewlex 2 x 2 and BANTAM SLIDE PROJECTORS



Gives really brilliant illumination and sharp definition! Stays "cool-to-the-touch" even after hours of continuous operation. Twin-action slide carrier accepts all 2 x 2 and Bantam Slides in any type mount. Equipped with razor-sharp 5" coated f/3.5 lens.

Model V-3R	150 Watt, convection cooled.	**$38.05 Cash or $3.80 Down**
Model V-33L	300 Watt, motor fan cooled.	**$63.45 Cash or $6.34 Down**
Model V-35L	500 Watt, motor fan cooled.	**$82.50 Cash or $8.25 Down**

ACCESSORIES . . . for Change-O-Matic, carrying cases and other accessories, please see listing with Viewlex Combination 2¼ x 2¼ and 2 x 2 Slide Projector above. These accessories may be used interchangeably. In addition, the following lenses may be used:

Datar 7" coated f/3.5 lens	**$49.50 Cash or $4.95 Down**
Datar 9" coated f/3.5 lens	**$59.50 Cash or $5.95 Down**
Datar 11" coated f/3.5 lens	**$79.50 Cash or $7.95 Down**

Viewlex VIEWMATIC PROJECTOR

. . . **for FULLY Automatic Showing of 2 x 2 Slides**

The finest electrically operated, remote control, slide projector ever made! Especially useful for teachers, and lecturers, and for advertising display and sales promotion work. 750 watt, motor fan cooled. Equipped with Luxtar Professional 5" coated f/3.5 lens. Unique slide magazine holds thirty 2 x 2 slides in any type of mount. Slide changing is accomplished by means of a remote control push button or by an automatic timer, which will change slides continuously at desired time interval without the presence of an operator. This is the ultimate in projection efficiency!

Viewmatic Projector
$495.00 Cash or $49.50 Down

Viewmatic Tachistiscope
$ 98.50 Cash or $ 9.85 Down

There's a brand new 1954 Viewlex Projector for every need. **Free**—complete brochure on Viewlex projection equipment, including details on "Strip-O-Matic", "Viewtalks" (for audio-visual presentations) and other new advances. Write to or order directly from, Dowling's Fifth Avenue **today!**

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☐ I am shipping equipment for exact allowance.
Your trade-in may be used as down payment! It will be returned at D.F.A.'s expense if you don't accept our top offer.
☐ Send FREE literature on _____
☐ Send FREE 1954 Catalog. ☐ Send pamphlet on "Deferred Payments."

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Address _____
City or Town _____ State _____

MAIL TODAY

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10% DOWN

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- SERVICEMEN AND CIVILIANS ALIKE BUY ON TIME FROM DOWLING'S!

IT'S ECONOMY TO START WITH THE FINEST!

Movie equipment is, or should be, a lifetime investment. Why trade up the expensive way through a succession of second-rate products, or cameras that remain only *almost* as good as the best? No matter where you live or work — be it Key West or Seattle, Korea or aboard the U.S.S. Tripoli — Dowling's EASY Monthly Payment Plan makes it possible for you to own and film with a BOLEX . . . now. P.S. Of course, we do take trade-ins. Quite likely our allowance will more than cover the down payment!

Bolex De Luxe H-16

Even among the aristocratic Bolex family, here's the very best . . . the DE LUXE H-16 with a battery of the 3 top (Swiss) Kern-Paillard "Visifocus" coated lenses:

- **Switar 25mm (normal) F1.4**
- **Yvar 16mm (wide angle) F2.8**
- **Yvar 75mm (telephoto) F2.8**

The deluxe model is equipped with both Eye-level (through-the-lens) Critical Focuser; and the Octameter, parallax correcting variable viewfinder. Included also is a top-grain compartment carrying case, model H-1.

Complete price $712.50 Cash or $71.25 Down.

OTHER BOLEX H-16 COMBINATIONS*

("Leader" models are equipped with Trifocal Viewfinder, instead of Eye-Level Focuser and Octameter.)

H-16 Leader with Lytar ctd. 25mm F1.9 Lens **$299.50** *Cash or* **$29.95** *Down*
H-16 Leader with Pizar ctd. 26mm F1.9 Lens **$339.00** *Cash or* **$33.90** *Down*
H-16 Leader with Switar ctd. 25mm F1.5 Lens **$366.75** *Cash or* **$36.67** *Down*
H-16 Leader with Switar ctd. 25mm F1.4 Lens **$423.25** *Cash or* **$42.32** *Down*
H-16 De Luxe with Lytar ctd. 25mm F1.9 Lens **$372.75** *Cash or* **$37.27** *Down*
H-16 De Luxe with Pizar ctd. 25mm F1.9 Lens **$412.25** *Cash or* **$41.22** *Down*
H-16 De Luxe with Switar ctd. 25mm F1.5 Lens **$440.00** *Cash or* **$44.00** *Down*
H-16 De Luxe with Switar ctd. 25mm F1.4 Lens **$496.50** *Cash or* **$49.65** *Down*

Lend an Ear! Without added charge, Dowling's Fifth Avenue will supply your new H-16 with factory-installed sound sprockets, for use with the latest sound recording projectors. Installation of sound sprockets on cameras now in customers' hands $13.50.

The BOLEX H-8 Camera

Similar in appearance and features to the H-16, the H-8 accommodates of course 8mm film . . . and in "double-8" rolls up to 100 feet. Gives you the equivalent of 16 minutes uninterrupted screening time on one loading . . . means considerable economy as well! Both Leader and De Luxe models of the H-16 and H-8 feature: Full rewind; built-in frame counter; single frame device; time exposure; audible footage counter; and exclusive automatic threading.

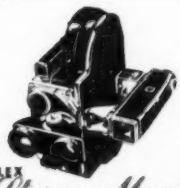
H-8 De Luxe with Lytar ctd. 12½mm F1.9 Lens **$364.75** Cash or **$36.47** Down
H-8 De Luxe with Yvar 13mm F1.9 Lens **$397.00** Cash or **$39.70** Down
H-8 De Luxe with Switar ctd. 12½mm F1.5 Lens **$438.50** Cash or **$43.85** Down
H-8 De Luxe with Switar ctd. 12½mm F1.5 Yvar ctd. 25mm F2.5 Yvar ctd. 36mm F2.8 Lenses and H-1 Compartment Carrying Case **$605.50** Cash or **$60.55** Down
For H-8 Leader with any lens listed, deduct **$73.25** Cash or **$7.32** Down

16MM KERN-PILLARD COATED LENSES
(all in standard "C" mount except as noted)

Yvar 16mm F2.8 **$76.50** Cash or **$7.65** Down
Switar 25mm F1.4 (for Bolex only) **$178.50** Cash or **$17.85** Down
Switar 25mm F1.5 (for Bolex only) **$122.00** Cash or **$12.20** Down
Pizar 26mm F1.9 **$94.25** Cash or **$9.42** Down
Yvar 75mm F2.8 **$94.50** Cash or **$9.45** Down
Yvar 100mm F3.3 **$106.00** Cash or **$10.60** Down
Yvar 150mm F4.0 **$147.75** Cash or **$14.57** Down

8MM KERN-PAILLARD COATED LENSES
(all in standard A.S.A. mount)

Switar 12½mm F1.5 **$120.50** Cash or **$12.05** Down
Yvar 13mm F1.9 **$79.00** Cash or **$7.90** Down
Yvar 25mm F2.5 **$59.50** Cash or **$5.95** Down
Yvar 36mm F2.8 **$62.50** Cash or **$6.25** Down



BOLEX
Stereo Movies
Really Come ALIVE!

The exciting new Bolex Stereo System employs special twin Kern-Paillard fixed focus F2.8 lenses, designed to fit the Bolex camera exclusively. Viewing is done through the Octameter viewfinder. For projection, just slip out the present lens, slip in the Kern-Paillard Stereo F1.6 projection lens and project as usual. It fits 90% of all modern projectors. Complete with a special screen and two pairs of Polaroid viewing glasses. **$397.50** Cash or **$39.75** Down.

THE NEW
Pan Cinor

20mm to 60mm Variable Focal Length Lens for 16mm Cameras

Imagine . . . z-z-zooming from wide angle to telephoto in one "take!" The Pan-Cinor provides the equivalent of a 9-lens turret . . . without lens changes. With its parallax correcting, coupled viewfinder and standard "C" mount, the Pan-Cinor fits most 16mm cameras. Maximum aperture is F2.8, with stops down to F22. All lens elements are factory-coated. **$447.50** Cash or **$44.75** Down.

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☐ Send Illustrated Literature On .....
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Name .....
Address .....
City ..... Zone ..... State .....

Dowling's FIFTH AVENUE

WHOA! Do your shopping *now* — before you leave D. F. A.'s 8 page Christmas Gift Guide!

Know someone who's ready for the *Finest?* Maybe it's yourself! For yourself or as a gift, sure to gladden the holiday season, you'll find this D. F. A. line-up of fine photographic products tops on any man's (or gal's) list . . .

now! perfect flash pictures automatically even if you've never taken a flash picture.

1954 BOLSEY B-22 CAMERA

with **SET-O-MATIC** AUTOMATIC DIAPHRAGM COMPUTER

No calculating, measuring or guesswork! New coupling between rangefinder and diaphragm control gives perfectly exposed flash pictures every time. You follow just 2 simple steps both for black and white and color:

1. Range-find on subject. If subject is moving, just follow it.
2. Shoot (that's all!)

Remember . . . with Bolsey Set-O-Matic you get this important and exclusive photographic advance plus traditional Bolsey quality and precision, as well as a host of Bolsey-engineered features: * coated f/3.2 lens * shutter speeds to 1/200th sec. * up to 4 extra pictures per roll because of compact design.

Bolsey B-22 Camera Only ..... $79.50 Cash or $7.95 Down

Bolsey C-22, similar to B-22, but with twin-lens reflex focusing, in addition to eye-level rangefinder ..... $115.50 Cash or $11.55 Down

Bolsey Accessories

Eveready Case for B-22	$ 7.95
Eveready Case for C-22	10.50
BC Flash Unit for either model	15.50
Filter Kit for either model (4 filters and leather case)	7.50

For a Merry 35mm Christmas . . . and a lifetime of picture-taking pleasure . . . choose Bolsey! Mail coupon on next page to request your free copy of attractive brochure on new Bolsey Set-O-Matic. Better still, mail your Bolsey camera order directly to Dowling's Fifth Avenue today!

BOLSEY B-22 SET-O-MATIC "THREESOME GIFT KIT" including B-22 Camera, BC Flash Unit, top-grain cowhide Carrying Case plus handsome presentation box . . . complete . . . only $99.75 Cash or $9.97 Down. You get all 3! This is a gift for that very special name on your list!

Tiffen FILTERS & LENS ACCESSORIES . . . THE FINEST MADE!

Tiffen ORDER FORM

TIFFEN PHOTAR COATED FILTERS

All types available for black & white and color. Fill in type desired.

____ Series	#5	each	$2.25
____ Series	5	each	2.25
____ Series	5	each	2.25
____ Series	6	each	2.75
____ Series	6	each	2.75
____ Series	6	each	2.75
____ Series	7	each	4.50
____ Series	7	each	4.50
____ Series	7	each	4.50

TIFFEN ROUND LENS SHADES

____ Series	#5	each	$1.75
____ Series	6	each	2.00
____ Series	7	each	3.25

TIFFEN SQUARE LENS SHADES

____ Series	#5	each	2.50
____ Series	6	each	2.95
____ Series	7	each	4.95

TIFFEN SCREW-IN ADAPTER RINGS

List camera and lens for which desired.

____ Series	#5	each	1.50
____ Series	6	each	2.40
____ Series	7	each	5.00

TIFFEN SELECT-A FILTER SAFES

Hold 6 filters, adapter ring and lens shade.

____ Series	#5	each	2.50
____ Series	6	each	2.75

Tiffen products are manufactured to precise tolerances by master lens makers. There's a Tiffen filter and lens attachment for EVERY camera. Use this order form to request FREE detailed Tiffen brochure and to place your order directly with Dowling's Fifth Avenue TODAY!

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Dept. P1253-12

I enclose $ _____ as payment for the Tiffen products checked above. Please make immediate shipment. Kindly send FREE copy of Tiffen Brochure.

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• 30 DAY RETURN PRIVILEGE • LIFETIME GUARANTEE • FREE POSTAGE ON ALL SHIPMENTS

Dowling's
FIFTH AVENUE

10% DOWN

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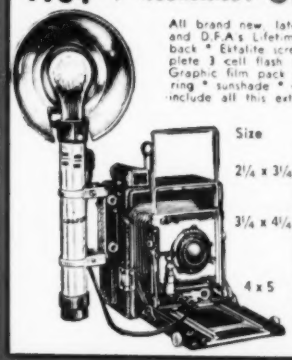
EASY PAYMENTS
FOR CIVILIANS AND SERVICEMEN THE WORLD OVER

1954 *Pacemaker* GRAPHIC OUTFITS



All brand new, latest models, with both factory guarantee and D.F.A's Lifetime Guarantee. Outfits include: * Graflok back * Extalite screen * Kalart coupled rangefinder * complete 3 cell flash gun installed * deluxe carrying case * Graphic film pack adapter * 6 cut film holders * adapter ring * sunshade * 4 filters. Select your outfit below—prices include all this extra equipment! Easy payments available!

Size	Coated Lens in Shutter	Speed Graphic	Crown Graphic
	101mm Ektar f/4.5 (1/800 sec. shutter)	$316.	$276.
2¼ x 3¼	105mm Schneider Xenar f/3.5	326.	286.
	105mm Tessar f/3.5	336.	296.
	105mm Ektar f/3.7	336.	296.
3¼ x 4¼	135mm Schneider Xenar f/4.7	299.	257.
	127mm Ektar f/4.7	309.	267.
	135mm Tessar f/4.5	326.	283.
4 x 5	135mm Schneider Xenar f/4.7	299.	257.
	135mm Optar f/4.7	314.	272.
	127mm Ektar f/4.7	314.	272.
	135mm Tessar f/4.5	329.	285.
	150mm Tessar f/4.5	338.	293.
	150mm Schneider Xenar f/4.5	338.	293.
	152mm Ektar f/4.5	339.	295.
	150mm Tessar f/3.5	396.	352.

1954 Rolleicord IV Rolleiflex

Indisputably, the Rolleis are the finest cameras of their kind. Dowling's Fifth Avenue is proud to be known the world over as a headquarters for the Rollei photographer, offering all the latest M-X models and accessories for immediate delivery!

Rolleicord IV coated Schneider Xenar f/3.5 lens **$149.50** Cash or **$14.95** Down.

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Rolleiflex with coated Zeiss Tessar f/3.5 lens **$285.** Cash or **$28.50** Down.

Rolleiflex 2.8C with latest coated Schneider Xenotar f/2.8 lens **$385.** Cash or **$38.50** Down.

Dowling's Fifth Avenue delivers each Rollei as a factory packaged **complete** unit, including dual lens cap, cable release and deluxe leather eveready carrying case . . . at no extra charge.

Selected Accessories for Use with Your Rollei

Flashflex 8C Unit with Battery (illustrated on camera)	$22.95	Rollei Lens Hood (f/3.5)	$ 5.12
Plate Back Set	30.27	Rollei Filters (2.8C)	$ 7.95
Rolleikin II 35mm Adapter	35.70	Rollei Lens Hood (2.8C)	6.95
Rolleikin 2.8C	25.80	Zeiss Duonar 2-X f/5.6 Telephoto Lens with Case	144.00
Rolleinar I or II (f/3.5)	18.69	Rolleigrid Field Lens	4.95
Rolleipar I or II (f/3.5)	9.05	Panorama Head	14.19
Rolleinar-par I or II (2.8C)	27.00	Stereo Attachment	13.95
Rollei Filters (f/3.5)	5.12	Voigtl Exact "66" Enlarger	189.50

1954 *Exakta* VX

All with pre-set coated lenses. Models with waist level viewfinder include: **Exakta VX** with Tessar f/2.8 lens **$279.50 Cash or $27.95 Down;** with Biotar f/2.0 lens **$353. Cash or $35.30 Down;** or with Angenieux f/1.5 lens **$385. Cash or $38.50 Down. Exakta VX** models with Penta Prism Rangefinder include: with Tessar f/2.8 lens **$336. Cash or $33.60 Down;** with Biotar f/2.0 lens **$400. Cash or $40. Down;** or with Angenieux f/1.5 lens **$442. Cash or $44.20 Down.** Eveready case $12. Angenieux 28mm f/3.5 wide angle lens **$120. Cash or $12. Down.** Write for D.F.A's **free** portfolio of product brochures on Exakta VX cameras and accessories!

1954 Retina IIA

Compact, precise and reliable . . . perfect for "travelling light"! Full M-X synchronization; rapid film advance lever. With famed Schneider Xenon coated f/2.0 lens $149.50 Cash or $14.95 Down.

STEREO Headquarters!

Stereo Realist Camera (illustrated) with matched coated f/3.5 lenses **$159. Cash or $15.90 Down; Revere Stereo Camera,** matched coated f/3.5's **$174.50 Cash or $17.45 Down. Taylor Stereo Table Viewer $87.50 Cash or $8.75 Down; TDC Stereo Projector $175. Cash or $17.50 Down.**

1954 *Leica* IIIf

With Leitz guarantee and registration on **both** camera and **genuine** coated Leica lens furnished. **Leica IIIf** with Elmar f/3.5 **$278. Cash or $27.80 Down;** with Summaron f/3.5 **$312. Cash or $31.12 Down;** with new Summicron f/2.0 **$393. Cash or $39.30 Down;** or with Summarit f/1.5 **$434. Cash or $43.40 Down.**

1954 KODAK CHEVRON

Kodak's newest and finest! Its many outstanding features include: ● Popular 2¼ x2¼ negative size on 620 film ● Combined eye-level split-field viewfinder-rangefinder, with parallax correction ● Built-in eye piece suitable for use with glasses, if desired ● Built-in rangefinder pointer for centering on subject ● Lever-operated film advance system ● Automatic film stop and counter ● Fastest between-the-lens shutter made—Synchro Rapid "500" with 10 speeds from 1 sec. to 1/500 sec., plus bulb ● Full flash synch' ● Superb Ektar coated f/3.5 lens. **$215 Cash or $21.50 Down.** Accessories include: Case **$17.50;** 828 Adapter **$4.75;** Ektalux B' Flasholder **$29.75.**

1954 ELECTRONIC FLASH UNITS

Get abreast of the times with a new electronic flash unit! Sun-Lite II **$79.50 Cash or $7.95 Down.** Latest Heiland Strobonar V dry cell unit **$119.50 Cash or $11.95 Down;** Strobonar III **$189.50 Cash or $18.95 Down;** Strobonar IV **$369.50 Cash or $36.95 Down.**

1954 POLAROID *Land* Cameras

Exciting new Pathfinder, model "110" with coupled rangefinder and coated Wollensak lens in Rapax shutter **$249.50 Cash or $24.95 Down.** Polaroid, model "95" **$89.75 Cash or $8.97 Down.**

1954 *Linhof* Super Technika Cameras

4 x 5 model with Multifocus rangefinder and 127mm Xenar coated f/4.7 lens in M-X shutter **$359.75 Cash or $35.97 Down.** Linhof 2¼ x 3¼ outfit with multifocus rangefinder and 3 lenses complete **$575. Cash or $57.50 Down.**

1954 MAGNETIC RECORDING SOUND PROJECTORS

Add sound to your movies! Movie-Sound 8mm Recorder-Projector **$398.50 Cash or $39.85 Down.** 16mm models: B & H Filmosound "202" **$699. Cash or $69.99 Down;** RCA Magnetic Recording Projector **$850. Cash or $85. Down.**

1954 *Omega* ENLARGERS

Omega B-6 $109.50 Cash or $10.95 Down; Automega B-5 $134.50 Cash or $13.45 Down; Omega D-2 with Omegalite **$159.40 Cash or $15.94 Down;** Omega D-2 condenser model **$168.50 Cash or $16.85 Down;** Automega E-4 **$304.75 Cash or $30.47 Down.**

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letters to the editor

'October Was Great'

Please accept my congratulations on the October issue—the best in many years, very nicely balanced and interesting, outshining all competitors.

Douglas S. Catchim
Santa Barbara, Calif.

Congratulations on the best issue of PHOTOGRAPHY. All subjects were complete and easy to understand.

Conrad Eckes
New York City

I like the way you treated artificial light so thoroughly, and the book digests were wonderful. . . . Continue to fatten up your issues like this one, and give us something to really get our teeth into.

John W. Munger
San Leandro, Calif.

It is the best issue yet. . . . To fill the vacancy left by *Camera* is an exacting task. I wish you success.

Eric E. Bottoms
Arlington, Va.

I was delighted with all the information on lighting plus the two very informative book digests. I hope you will continue to put out the same type of magazine in the future.

A. M. Finch
Chester, Pa.

Best I have ever seen. You should devote at least one issue a year to just one subject.

Gilbert P. Kinehan
East Cleveland, Ohio

• *These excerpts are a sampling of the unusually heavy response to our big Indoor Lighting issue with a bonus of two book condensations. Readers who wrote to us were unanimous in their enthusiastic approval of it, and there will certainly be more of the same in the future. Thanks to everybody who took time to write; your opinion means everything to us!*—ED.

Covers by Amateurs?

Perhaps my biggest gripe against PHOTOGRAPHY and other photo magazines is that always the covers are by professionals. The editorial matter and the advertisements are aimed at the amateur—yet always the cover comes from the studio.

F. Warren Artley
Williamsport, Pa.

• *Amateur color transparencies submitted for our covers receive equal consideration with professional work. We've used amateur covers before, and we will again. On the outside of the magazine as well as inside, pictures by non-pros get a warm welcome.*—ED.

Parody of a Caricature

The drawing by Seneres in your September issue inspired me to make the enclosed photograph. The model was A3/c Joseph Horzepa, and I made the picture on the roof of the Dallas Y.M.C.A.

S/Sgt Robert H. Desenberg
Sheppard AFB, Texas

Seneres drawing, Desenberg photograph

Publicist Replies

Mr. Eisendrath's explosive letter ("Press Pass Privileges," September) leads to the possible conclusion that somewhere, sometime, some press agent "done him wrong." There may still be in existence a few press agents who would react violently when a picture or particular story does not appear in print. But generally speaking that breed went out along with the dinosaur. Any press agent, publicist, or public relations man worth his salt has a full appreciation of the problems the photographer and the editor face. Not only does he know that the story or picture he is sponsoring must meet definite standards, but that it must also stand up under competition. He also knows in the event his story misses fire, that another day often means another picture and he may be working with the same photographer or editor. I wholeheartedly agree with Mr. Eisendrath that the press photographer (I've met very few who call themselves photo-journalists) is a gentleman. I have yet to find one, however, who is "in awe" of his "tremendous influence." In fact I have yet to meet one who is in

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awe of anyone or anything and venture to predict that any press photographer knocking on the gates of heaven would ask St. Peter to "please hold it for just one more."

Jack Golub
New York City

Disappointing Color

I would like to express my disappointment in the quality of the color reproductions on pages 53 through 55 inclusive October PHOTOGRAPHY which formed the illustrations of my articles on lighting contrast. The Kodachrome transparencies that were submitted showed very clearly the effects of changing the light ratio, and their visual appearance corresponded quite closely to the comments in the text. The pictures on page 53 show very little of the photographic effect of changing the lighting ratio from 1:1 to 1:8. In the other illustrations on pages 54 and 55, the same difficulties that your printer had in holding the values are only too apparent.

I can only hope that some of your readers will take it upon themselves to set up a mannequin head in the same manner as was done in making these illustrations and see for themselves the effects of changing light intensity and ratio both on the subject and background. A collection of such color transparencies will show the results to be expected under various lighting conditions with modern reversal color films and will provide a most worth-while reference.

Howard C. Colton
Rochester, N. Y.

• *We, too, were disappointed. Unfortunately, color reproduction on the printed page involves a number of unforeseeable hazards which, in this case, failed to do justice to a set of excellent pointed illustrations which Mr. Colton had prepared with consummate skill and care.* —ED.

Camerettes

I am a free lance photographer and travel in a trailer which is a combination home, studio, and darkroom. . . . I haven't missed a copy of your magazine since 1941. In combining with *Camera* you have an even greater magazine. I am sorry, however, that you discontinued the "Camerette" feature.

LeRoy C. Eisele
Santa Rosa, Calif.

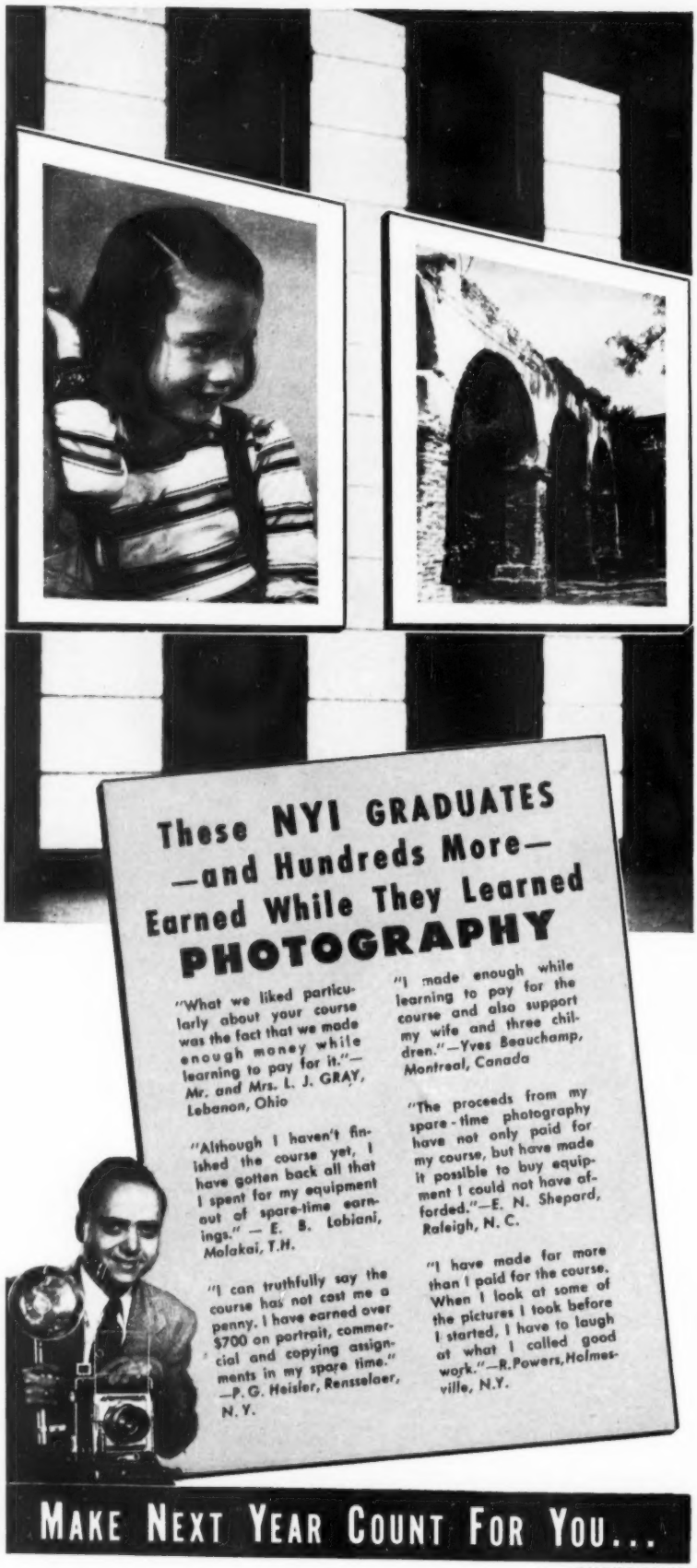
• *But we didn't. See* Press-Type Cameras, *pages 72-79 in this issue.*—ED.

One More Bobby-soxer

Pardon me, but in Dan Weiner's *County Fair* picture (September), your "three straw-hatted girls" are *four*! Please count their feet.

Daniel Smith
Rio de Janeiro, Brazil

• *Right you are. Our caption-writer, in a hurry, counted only the spectacular hats. There are distinctly four pairs of bobby-sox—and four pairs of rolled-up jeans.*—ED.



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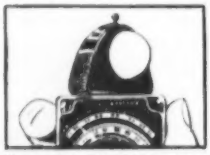

B — You point the Photosphere at the camera position

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HOLIDAY SHOPPING GUIDE

FLASH! How can Sterling-Howard sell a BRAND-NEW ROBOT IIa for less than the current wholesale price . . . .read page 20

PHOTO PRINT STRIP METERS

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Their long focal lengths melt away distances. Chromatic aberration has been reduced for the whole actinic spectrum to make them ideal for color, as well as for black and white. Lenses are beautifully finished, have modern streamlined precision mounts (light weight alloy). Unsurpassed for sharpness and color-correction in these speeds and focal lengths. Factory coated, complete with pre-set Auto Diaphragm, and new Converto focusing mount.

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This lens we bring you is the 5¼" (135mm) f4.5 coated Steinheil in hi-speed Compur-Rapid Synchro M-X shutter.

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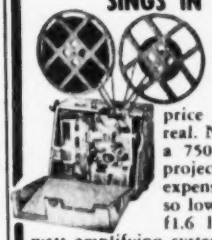

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2¼ Sq. TWIN LENS PENTA REFLEX

With f3.5 Laack Lens

Loads with 120 film for 12 sparkling crisp exposures. Many fine features such as helical focusing, magnifier, body shutter release and double exposure preventor.

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BRAND-NEW **27.95**
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News Letter readers benefit from increased imports

Sterling-Howard again passes the benefits on to the customers. We're importing so many cameras, that we eliminate the middleman, cut our margin, so you gain!

Latest addition to our family of values is the Hi-Speed Astraflex II. Equipped with 10cm f2.8 coated Meyer Trioplan in pre-set diaphragm, it truly arrived in time for the Christmas News Letter .

Check its many features: built-in flash sync (Strobe or bulb); focal plane shutter speeds from 1 to 1/1000th; fully automatic operation; removable focusing hood; and, interchangeable lens mount.

This fine single lens reflex uses standard 120 roll film and produces 2¼ sq. negatives. Equally suited for color and black and white.

The price of this set-up should be $285.00, we offer it BRAND-NEW, for the unheard of low price of $139.50 Case $12.50. Flashgun $16.50. Add $1.50 postage and insurance.

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Neg. size produces 55 shots from 36 exp Kodachrome Cartridge Perfect for 50x50" projection

Direct imports of this amazing camera has resulted in a price that defies comparison. Sterling-Howard News Letter readers swamped us (in the last issue) with orders. Now, happy to say; we have more Robot IIa's in stock for immediate delivery!

The thing about this offer is here is the ROBOT IIa, BRAND-NEW, for less money than you'd pay elsewhere, USED!!

Our cameras are equipped with the super-fast f1.9 Schneider XENON lenses. The finest and fastest lenses ever made for the Robot camera. They've been specially designed by the Schneider works to give superior, crisper and sharper negatives.

The camera itself is one of the marvels of the day. ***Here's how it works.*** A single winding of the heavy-duty spring motor readies the Robot IIa for 24 exposures — without the need of rewinding or shutter cocking. When the shutter is pressed, the motorized mechanism automatically transports the film to the next frame, resets the shutter and records the action on the exposure counter.

The highly accurate focal plane shutter (guillotine type) has speeds from 1/2 to 1/500 second, plus provision for time exposure.

The Robot IIa produces 55 negatives from a standard 36 exposure cartridge or 31 from a standard 20 exposure cartridge. Note: we say standard cartridge *because the Robot IIa accepts a standard 35mm cartridge* in either black and white or color.

There are many fine features, including: interchangeable lenses; right angle viewer; accessory clip, and, as an exciting plus, *the new model Robot IIa is M-X flash synchronized!*

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- Interchangeable lenses
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35mm EXAKTAS

EXAKTA V with fast sharp coated f2 Biotar

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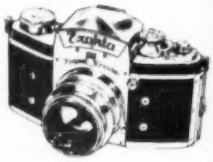
189.50 USED

Add $1.25 post. & ins.



EXAKTA II, f2.8 Tessar in pre-set, NEW 194.50

GADGET BAG

Jumbo size, roomy-full 5x10x12 interior genuine pig-skin. Brass hardware. $35.00 value BRAND - NEW. For 4x5 press.

15.85

Add 55¢ post. & ins.

EASTMAN KODAK LAB SCALE

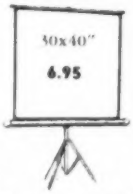
Should be on every gift list! All metal sliding beam. Complete with 2 balance pans, six metal weights. Regular price over $9.00

BRAND-NEW **4.95**

Add 55¢ post. & ins.

HOME MOVIE SCREENS

Widely accepted please - em - all gift - items. Glass beaded surface, tripod stand. Metal roll - away case. You've seen it advertised for $15.95. BRAND-NEW



30x40" **6.95**

40x40" 9.50

*37x50" . . . 11.95

*50x50" 13.50

Add $1.15 post. & ins. *Via Express

HEAVY DUTY PRESS CASE

Can carry a "load". Keratol covered plywood, lined and partitioned interior. Brass hasp locks. BRAND-NEW

For 2 1/4 x 3 1/4 size **7.95**

For 4x5 size 9.95

Add 85¢ post. & ins.

BRING IT NEARER-MAKE IT BIG FOR GREATER REALISM

250mm f5.5 coated Astra Tele pre-set; for all reflex cameras*

The 250mm f5.5 Astra-Tele lenses are now available for the first time — and are for popular 35mm and 2 1/4 sq. single lens reflex cameras. If you own one of these cameras*, you'll find this lens offers an opportunity to greatly increase your scope of work. Sports events, nature study, travel, architecture and news photography . . . there are dozens of shots which call for a Tele-Astra. Many photographers find it well suited as a portrait lens where long focus is necessary for true perspective and good drawing.

Now here's a nice thing about this lens too. It is pre-set automatic diaphagm. Which permits you to focus wide open and stop down rapidly to correct aperature. Working at a speed of f5.5, the Astra-Tele is fast enough to use under most lighting conditions and permits a rapid shutter speed.

Here comes the spectacular. Although the price tag on this lens is $149.00, to Sterling-Howard News Letter readers, it is being offered at an unbelievable low price of $99.50, BRAND-NEW. $1.25 post. Order early for December delivery.

*Fits all single lens reflex cameras with interchangeable lens mount. Please specify camera, when ordering.

As with all our lenses and cameras, this offer subject to your 10-day trial and year guaranty.

USED ARGUS C-3

Complete with flash & case. Fortunately, we have obtained a few — in time for Christmas. News Letter readers know our special price on these (whenever they're in stock).

Add 75¢ post. & ins. **38.95**

Sterling-Howard

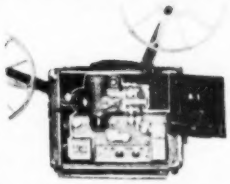
MAIL ORDER HEADQUARTERS DEPT. SP-12
561 East Tremont Avenue
New York 57, N. Y.

STERLING-HOWARD NEWS

plus values

Many more wonderful gifts

16mm BELL & HOWELL SOUND/SILENT PROJECTOR



Complete with 2" f1.6 achromatic lens comparable to theater projection. Sound is 12" speaker with 10 watt plus amplifier. Provision for mike input (to mix live and canned), and additional speakers. 750 watt projection This machine, when new, sells for over $500.00. Buy now and save,

Shipping weight 30 lbs.

249.00 USED

35mm OPEMA CAMERA

with fast sharp f2 coated Openar

Uses standard 35mm cartridges.
Features built-in flash sync, coupled rangefinder and automatic operation. Verified value is over $159.00. Another News Letter wonderful buy.
BRAND-NEW

Leather Everready Case 6.50

Add $1.25 post. & ins.

79.50

SPECIAL PRICES FOR EXPOSURE METERS

Every exposure meter in our store is reduced for the gigantic event. Demonstrators, 10-day trial, year guaranty. Add 50¢ for shipping and insurance.

Dejur 58 NEW... 9.95

Weston Master II....22.50
General Electric PR-1 24.25
Norwood Director ...24.95
General Electric DW-68 .....18.50

General Electric Mascot 11.75

2¼x3¼ B & J SPEED PRESS

4" f4.5 coated Graflex flash sync shutter

One of the finest offers in this Christmas News Letter
Complete with two-cell flashgun and coupled rangefinder. optical viewfinder
Total value $179.50 BRAND-NEW

119.50

Add $1.35 post. and ins.

PERKINS TWIN-LITE #6848 GOV'T SURPLUS OFFER

When you need more light in your studio — for color or black and white, try using the Perkins. This unit is an old-time favorite with portrait and commercial photographers, because it provides a controllable high-efficiency broad or key light.

Accommodates two #4 photofloods (or #2's with medium adapters) in a sturdy rectangular double-shell reflector. Attached shields (barn doors), diffusion screen, and a built-in hi-10¼ switch are other features.

Comes complete with sturdy 8 foot tripod stand and 15 ft. of heavy duty cord. Also a heavy duty fibre case for either storage or out-of-the-studio portability. Such as home portraiture, banquet and commercial work—and, when you need it, *movie lighting!*

Value of this outfit is well over $75.00. We offer it brand-new for $49.50. Please make allowance for 50 pounds shipping.

Of course, you may order and try it on 10-day trial privilege.

4 WAY LIGHT COMBO

wonderful gifts

Best Combo for the movie maker. 4 lights and a light bar, List price $16.95.
Duo-Switches
All BRAND-NEW .....

9.95

Add 1.00 post & ins

B-C FLASHGUN

We consider this tops as a gift. Long life on one battery. Good for thousands of flashes. Ejector button, bulb tester, extension outlets for multiple flash. Weight 4½ oz; Compact enough to slip into jacket pocket.

Complete, BRAND-NEW 8.45
(Specify camera)

Add 45¢ post & ins

IT TAKES PIX —AS YOUR EYES SEE 'EM

3-D

We can't help but become excited over the 35mm VIDEON STEREO. It's of standard manufacture and has all the fine features so desirable in to-day's modern stereo camera.

First of all, the picture size is a standard ASA size frame which gives a full 20 pairs of stereos on a standard 35mmx20 exp, Stereo Kodachrome cartridge.

It's equipped with dependable internal flash synchronization allowing its use under any and all lighting conditions. It's ideal indoors as well as outdoors.

Then, consider the lenses, Twin-matched f3.5 ILEX Triplet lenses, coated of course; and perfectly matched. One adjustment for distance automatically adjusts the other lens.

This is a lot of camera for the low price asked! Though list priced and fair traded at a considerably higher figure, we are prepared (by special arrangement with the manufacturer) to fill orders immediately for $69.50, BRAND-NEW. There's a leather case available for 9.95 and a flash gun for 7.50. Please add $1.00 for postage and packing.

MASS PRODUCTION ENABLES NEW LOW SLAVEY PRICE

new production methods used
Cost of equipment amortized

The Slavey Electronic Unit offers a new concept in Multi-flash photography! No longer must the photographer concern himself with battery drain, as occurs with the usual "One-shot" camera flashgun. Gone too, is the need for lengthy extension cords running from camera to reflectors.

Slavey is especially recommended when shooting large groups and areas. Work can go on unhampered. Simply place Slaveys in desired locations, switch on, and return to your camera to snap the picture. Spot as many Slaveys as you wish (within 300'). They'll all go off simultaneously in perfect synchronization with the gun on your camera — all done without use of inter-connecting wires!

Slavey, formerly sold for $52.00 each! Is a Sterling-Howard exclusive and is offered BRAND-NEW for $14.95 (less batteries*, less reflector unit). Three for $43.50. Shipping weight 40¢ post per unit.
(*Batteries are standard make, obtainable at any radio store).

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New York 57, N. Y.

More Sterling-Howard values . . . next page

STERLING-HOWARD NEWS

STERLING-HOWARD HOLIDAY VALUES

RETINA IIA
f2.0 ctd XENON
- Compur-Rapid Sync
- Coupled rangefinder
- List price $164.10
- Leather case $7.50

Add 85¢ post **114.50** USED

SUPER IKONTA B
f2.8 coated ZEISS TESSAR
- Compur-Rapid Sync
- Coupled Rangefinder
- 120 Roll film
- Leather case $10.50
- List $216.50

Add 85¢ post **149.50** USED

ZEISS CONTESSA
f2.8 coated ZEISS TESSAR
- Compur-Rapid Sync
- Combined eye rangefinder
- Built-in exposure meter
- Leather case $ 8.50
- List $214.00

Add 85¢ post **119.50** USED

35mm LEICA IIIF
f2.0 coated SUMMITAR
- Built-in flash
- Focal plane shutter to 1/1000
- Interchangeable lens
- List $385.00
- Leather case $7.95
- Black dial

Add 85¢ post **249.00** NEW

10-DAY TRIAL, YEAR GUARANTY

TOP VALUES

ASTRO
400 mm
f5.0 COATED
FERNBILDLINSE
WITH REFLEX HOUSING FOR LEICAS
- Sharp brilliant clear negs, 100 lines per mm
- List price $499.50

269.50 USED
Add 85¢ post & ins

AMPRO TAPE RECORDER
- Simplified controls
- Time and footage indicator
- Dual track

69.50 USED
Add 1.50 post & ins

35mm BOLSEY B-2
f3.2 coated
- Coupled Rangefinder
- Flash Sync
- Double-exposure prevention
- List price $73.50
- Leather case $6.95

42.50 USED
Add 85¢ post & ins

19x24" BLOTTERS
REAL THIRSTY FIBERS
- Thick Thirsty fibers
- Clean lintless
- Use to make drying stack for prints

Made by Kodak
per gross **6.95**
5 gross (case) $32.00
275 lbs per case
shpg wt 45 lbs

35mm PRAKTICA 2.8
f2.8 coated
WETZLAR
- Slow speeds 1/2 to 1/500
- Interchangeable len
- Built-in flash Sync
- Focal plane shutter
- Flashgun 6.95
- Extension tube set . . . 5.95
- Leather case $7.50

69.50 NEW
Add 85¢ post & ins
TRADES ACCEPTED

35mm AERO EKTACHROME
ASA 40 DAYLIGHT (32 with filters)

Made for the US Air Force. 35mm x 37 1/2 feet Hi-Speed color film — But not souped up, me-too or offbrands. Genuine Eastman Kodak with the same fine character only it's 4 times faster! Shoot in dim-light. Stop down more. Complete with precision optical glass special conversion filters (series 4, 5 or 6)

Add 45¢ post & ins **8.90**

SIMMON B-4 ENLARGER
Takes negs 35mm to 2 1/4x3 1/4. Precision built to deliver the utmost in accuracy. Makes brilliant needle-sharp blow-ups. Dust-less 2 1/4x3 1/4 rotating neg carrier; 18x26 laminated baseboard included. Dble condenser light use on AC-DC complete with f4.5 lens
Shpg wt 60 lbs **74.50** USED

FAMOUS MAKE ENLARGER
Takes film sizes 35mm to 2 1/4 x 3 1/4 2 element condenser system. Uses #211 lamp. Many fine features — makes a wonderful gift
List price $36.00
Our price with lens
BRAND-NEW **23.95**
Add 1.25 post & ins

4x5 DEJUR PROFESSIONAL
All size negs up to & including 4x5. Many fine features: Tilt head; dustless neg carrier; ball bearing head; X-tra long bellows draw; double condenser light system; thermal draft cooling complete with f4.5 lens
Shpg wt 70 lbs **118.50**

POLAROID LAND
PIC-A-MINUTE
- 8 exposures 3 1/4 x 4 1/4
- Built-in flash Sync
- Eye-level finder
- List price $89.75

55.75 USED
Add 85¢ post & ins

35mm EXA CAMERA
f2.9 coated MERITAR
- Interchangeable lens
- Built-in flash Sync
- Focal plane shutter
- Leather case 7.50

59.50 USED
Add 85¢ post & ins

2x2 SLIDE PROJECTOR
100 watt ALL-METAL
- For 2 x 2 (35mm) or Bantam slides
- Thermal-draft cooling
- 100 watt lamp
- List price $10.95

BRAND-NEW
8.75
Add 75¢ post & ins
see page 26 for 1 AE MOVIE SCREENS

THRIFTLITE ELECTRONIC FLASH
BATTERY PACK
- Sync with any camera with built-in sync
- "X" delay
- Complete with handle, flash tube and reflector
- Portable unit AC or Battery
- Value $79.50

BRAND-NEW **39.50**
1.65 post

Sterling-Howard

STERLING-HOWARD HOLIDAY VALUES

STERLING-HOWARD NEWS

35mm CONTAX IIa
f2. coated SONNAR

- Standard 35mm cartridges
- Interchangeable lenses
- Focal plane to 1/1250 sec
- Built-in sync
- List $335.00
- Leather case $10.50

Add 85¢ post & **239.50** USED

35mm CONTAX D
with f2 Biotar in pre-set, eye-level prism finder

- Interchangeable lenses
- Built-in flash
- List price $359.50
- Leather case $ 8.50

Add 85¢ post **199.50** USED

35mm DOLLINA
f3.5 coated TESSAR

- Sync Shutter
- Body shutter release
- Coupled Split-image rangefinder

Leather case $7.50

Add 85¢ post & ins **69.50** NEW

PRECISION MINIATURE MINOX II
f3.5 coated lens

- Famous spy camera
- 50 exposure
- Built-in filters
- Automatic operation

List price $123.00

Add 85¢ post & ins **72.50**

10% DOWN TRADES ACCEPTED

BOTTOM PRICES

35mm KODAK SIGNET
f3.5 coated EKTAR

- Built-in flash Sync
- Coupled Rangefinder
- Automatic operation

case 7.50

56.95 USED

Add 85¢ post & ins

CENTER LIFT TRIPOD
FAMOUS MAKE 3 SECTION

Sturdy, compact, yet durable enough to withstand roughest use. Crankhandle lift enables it to extend to full 74", closes to 27½". Rubber tipped feet prevents sliding or marring floor surfaces. Single control pan lift head. Value $21.95 Reduced to (BRAND-NEW) **14.95**

Add 85¢ shpg costs

ROLLEICORD III
f3.5 coated ZEISS Sync

- Latest, newest model
- Many fine features

Leather case 9.50

Add 85¢ post & ins **74.50** USED

35mm STEREO REALIST
MATCHED f3.5 lenses

- Coupled Rangefinder
- Fine, faithful performer
- Standard 35mm cartridges
- Matched lenses and controls
- Leather case $12.50

99.50 USED

85¢ post & ins

EXAKTA EXTENSION BELLOWS
& OTHER FAMOUS CAMERAS

One of the most useful of all EXAKTA accessories. Leather bellows extends to accept 150mm lens. Converts your camera to view-camera. Complete with bayonet lens board and camera coupling BRAND-NEW **16.95**

German-made Add 65¢ ship List 29.50

ROLLEIFLEX III
f3.5 coated ZEISS TESSAR M-X SYNC

- Latest model

Leather case 12.50

Add 85¢ post & ins **177.50** USED

CIROFLEX D
COATED f3.5 ALPHAX

- Built in flash Sync

Leather case 7.50

Add 85¢ post & ins **56.50** USED

35mm REVERE STEREO
LATEST NEWEST

- Coupled Split-image rangefinder
- Simple, easy to work
- Matched lenses and controls
- Leather case 8.95

107.50 USED

85¢ post & ins

EXTENSION TUBE SETS

Imported extension tube set that's selling for ½ the price of domestic sets. Best bargain ever offered. Consists of three tubes and two adapter.

BRAND-NEW FOR EXAKTA..... **6.95**

PRAKTICA, CONTAX-S & D $5.95

CONTAX I, II, III, IIa 8.50

Add 35¢ post & ins

SEAL DRY MOUNT PRESS

- Easy to operate
- Operates on 110 v AC-DC
- Adjustable Thermostat 180° to 350°
- List price $114.95

Shpg Wt 60 lbs

96.95 NEW

75mm f1.5 ZEISS BIOTAR

FOR EXAKTA

- For anywhere there's inadequate light
- For use with fast shutter speeds

BRAND-NEW

Add 85¢ post & ins **149.50**

Big Value SLIDE STORAGE FILE

For 2x2 (35mm or Bantam) slides. Holds 600 ready mounts. Measures 5¼ x 8 x 10¾. Compartments for index cards. Beautiful two-tone simulated leather on plywood. Ideal gift for the slide enthusiast.

List price $10.95

BRAND-NEW **7.95**

Add 45¢ post & ins

PENTA PRISM FINDER FOR SINGLE LENS REFLEX

FITS ALL PRAKTICAS, ASTRA F X

Eye-level prism finder

BRAND-NEW

Add .75 post. & ins. **15.95**

35mm ARGUS C-4
f2.8 coated CINTAR

Add 85¢ post & ins **59.50** USED

MAIL ORDER HEADQUARTERS DEPT. SP-12
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New York 57, N. Y.

S-H

STERLING-HOWARD NEWS

STERLING-HOWARD HOLIDAY VALUES

plus values

CHRISTMAS GIFT SPECIALS!

You'll want your gift to be one of recognized quality. STERLING-HOWARD has anticipated your wish by gathering a striking array of used cameras, projectors and enlargers. You pay ONLY 10% DOWN — the balance on convenient monthly payments. Mail check or money order for down payment (note second column). Enclose short note giving age, occupation, 3 references. All equipment used (except where noted). Sold with year guarantee — 10 day trial, subject prior sale.

35mm CAMERAS

	Sale Price	Pay Down
ANSCO KAROMAT, ctd f2, CRF, Sync	114.50	11.45
ARGUS, C-3, f3.5, flash & case	38.95	5.00
ARGUS C-4, ctd, f2.8	59.50	5.95
BOLSEY B f3.2	34.50	5.00
B & H FOTON, ctd f2	297.50	29.75
CLARUS 35, ctd f2.8, CRF	52.50	5.25
CIRO 35, f3.5 lens, ctd, CRF	52.50	5.00
CONTAX I, f2 Sonnar	84.00	8.40
CONTAX D, ctd pre-set f2	197.50	19.75
CONTAX IIA, ctd f1.5, Sonnar	277.00	27.70
CONTAX IIA, ctd, f2, Sonnar	247.50	24.75
EXA, ctd f2.9, Meritar	59.50	5.95
EXAKTA, ctd f2, Xenon	139.50	13.95
EXAKTA, ctd f2.9, Sync	89.50	8.95
EXAKTA VX, f2.8 Tessar	184.50	18.45
ILOCA II, Stereo	77.50	7.75
KODAK 35, f3.5, CRF	48.50	5.00
KODAK BANTAM, flash	37.75	5.00
KODAK PONY, 135	25.25	5.00
LEICA IIF, ctd f3.5	147.50	14.75
LEICA III, f2 Summar	122.50	12.25
LEICA IIIC, ctd f2 Summitar	179.50	17.95
LEICA IIIC, f3.5 Elmar	137.50	13.75
LEICA IIIF, ctd f2 Summitar	239.00	23.90
NIKON, ctd f1.4	241.00	24.10
REVERE STEREO	107.50	10.75
ROBOT II, ctd f1.9 Xenon	87.50	8.75
RECTAFLEX, ctd f2.9	109.50	10.95
RETINA I, f3.5	29.95	5.00
RETINA II, f2 Xenon	89.50	8.95
PERFEX 55, f2.8 Synchro	56.00	5.00
VOIGTLANDER PROM f1.5	169.50	16.95
KODAK SIGNET, f3.5 coated Ektar	56.90	5.69

REFLEX CAMERAS

	Sale Price	Pay Down
ANSCO REFLEX, ctd f3.5	97.50	9.75
ARGOFLEX EF, ctd f4.5	42.50	5.00
ARGOFLEX E, f4.5, case,	28.50	5.00
ROLLEICORD III, ctd f3.5 Xenar,	89.50	8.95
AUTO ROLLEIFLEX, f3.5 Tessar	139.50	13.95
AUTO ROLLEI MX, ctd f3.5 Tessar	182.50	18.25
CIROFLEX B, ctd f3.5	44.50	5.00
CIROFLEX E, ctd f3.5 Sync	79.00	7.90
CIROFLEX F, ctd f3.2	92.50	9.25
FLEXARETTE, ctd f3.5	57.50	5.75
GRAFLEX 22, ctd f3.5	63.50	6.35
HASSELBLAD, ctd f2.8	345.00	34.50
IKOFLEX IA, ctd f3.5 Tessar	97.50	9.75
IKOFLEX IIA, f3.5 Tessar	129.50	12.95
KODAK REFLEX II, ctd f3.5	99.50	9.95
MASTER REFLEX, ctd f3.5	129.50	12.95
ROLLEICORD, f3.5	59.50	5.95
PRIMAREFLEX I, f3.5 Tessar	89.50	8.95
REFLEKTA, ctd f3.5	24.00	5.00
RICOHFLEX, ctd f3.5	34.50	5.00

PRESS CAMERAS

	Sale Price	Pay Down
2¼x3¼ ANN SPEED GRAPHIC, f4.5 R.F. Flash	119.50	11.95
2¼x3¼ B & J, f4.5 RF	89.50	8.95
2¼x3¼ BUSCH, f4.5, RF	99.50	9.95
2¼x3¼ CROWN GRAPHIC ,f4.5 RF	152.50	15.25
2¼x3¼ GRAFLEX B, ctd f4.5 Ektar	74.50	7.45
3¼x4¼ PACE MAKER SPEED, f4.5 CRF	157.50	15.75
3¼x4¼ SUPER D GRAFLEX, 7½" f5.6	165.00	16.50
4 x 5 B & J, ctd 6" f4.5 Steinheil, CRF	119.50	11.95
4 x 5 CROWN, ctd f4.7, CRF	169.50	16.95
4 x 5 GRAFLEX SUPER D, 7½", f5.6	179.50	17.95
4 x 5 LINHOFF, 127mm f4.5, Synchro	247.50	24.75
4 x 5 KORONA COMMERCIAL, f4.5	74.50	7.45
5 x 7 GROVER VIEW	57.50	5.75
8 x 10 EASTMAN 2D VIEW, case	77.50	7.75

ENLARGERS

		Sale Price	Pay Down
35mm	FEDERAL, cond, f4.5	37.50	5.00
2¼x2¼	EXACT 66, cond, prism, f4.5	119.50	11.95
2¼x3¼	DEJUR, cond, f4.5	69.50	6.95
2¼x3¼	FEDERAL 269, CL, f6.3	39.50	5.00
2¼x3¼	KODAK HOBBYIST, f6.3	36.50	5.00
2¼x3¼	OMEGA B4, cond, f4.5	74.50	7.45
2¼x3¼	SOLAR, cond.	42.50	5.00
2¼x3¼	SUNRAY D, cond, f4.5	57.50	5.75
2¼x3¼	DEJUR VERSATILE, cond, ctd. f4.5	69.50	6.95
4x5	FEDERAL COLD LITE, f6.3	69.50	6.95
4x5	OMEGA D2, cond, f4.5	137.50	13.75
4x5	SOLAR DIFFUSION	59.50	5.95
4x5	DEJUR PRO, cond, f4.5	119.50	11.95
4x5	TESTRITE, f4.5	54.50	5.45
5x7	AUTOMEGA E3, cold lite, f4.5	269.00	26.90
5x7	ELWOOD S2,	59.50	5.95
5x7	SOLAR DIFFUSION, f6.3	69.50	6.95
11x14	ENLARGING EASEL $5.95 plus 35¢ postage.		

If you wish, your present enlarger (in trade) will be accepted as down payment.

SLIDE PROJECTORS

		Sale Price	Pay Down
100w	ARGUS P100 case	17.50	5.00
150w	VIEWLEX V3	26.50	5.00
150w	KODASLIDE MERIT	17.50	5.00
200w	ARGUS PBB 200 BC case	31.00	5.00
200w	LABELLE 200	42.50	5.00
200w	SVE MODEL A	24.50	5.00
200w	TDC PROJ. VIEWER BC	59.00	5.90
300w	GOLDE MAN. BC	37.50	5.00
300w	SVE MODEL B BC	54.50	5.00
300w	TDC MAINLINER BC	54.50	5.00
300w	TDC MODEL D BC	48.50	5.00
300w	TDC DUO 35x2¼ BC	47.50	5.00
500w	TDC STEREO PROJ. 5" BC	127.50	12.75
500w	LABELLE 500 BC	59.50	5.95
	KODASLIDE TABLE VIEWER A	69.50	6.95
	Airequipt Automatic Carrier for all above projectors		14.95

BINOCULARS

		Sale Price	Pay Down
6x15	COMET, CF ctd.	14.95	5.00
6x16	LEITZ, CF case	23.95	5.00
7x35	B&L TYPE, IF ctd.	54.00	5.40
7x50	ARTL, IF	17.50	5.00
8x30	COLMONT, CF	22.50	5.00
8x30	HENSOLDT, L.N. CF	95.00	9.50
10x50	DIENSTGLAS, L.N. IF	47.50	5.00
	Used cases, all sizes		4.50

4x5 BUSCH PRESS with 5¼" f4.5 STEINHEIL Compur-Rapid Synchro

Here's a News Letter value in this gift-season. Latest newest model with revolving back and coupled rangefinder. All BRAND-NEW, $129.50. Add $1.75 post. & ins.

8mm & 16mm EQUIPMENT

8mm cameras	Sale Price	Pay Down
B & H COMPANION, ctd. f2.5	47.50	5.00
B & H SPORTSTER, ctd. f2.5	54.50	5.45
B & H TRI 8, ctd f1.9	112.00	11.20
BOLEX H-8, ctd f1.9	189.50	18.95
BOLEX L-8, ctd f2.5	67.50	6.75
DEJUR CITATION, ctd f2.5	42.50	5.00
KEYSTONE OLYMPIC, ctd f2.5	45.50	5.00
KEYSTONE K-8, f3.5	27.50	5.00
KEYSTONE K-40, ctd f2.5	77.50	7.75
KODAK 8mm BROWNIE	29.50	5.00
KODAK MAG, ctd f1.9	87.50	8.75
KODAK RELIANT, ctd f2.7	54.00	5.40
KODAK 825, f2.7	32.50	5.00
REVERE 40, ctd f2.5	67.50	6.75
REVERE 50, ctd f2.8	32.50	5.00
REVERE 55, ctd f2.8	39.50	5.00
REVERE 67, 2 lens turret	72.00	7.20
REVERE B61, ctd f2.5	67.50	6.75
REVERE C70, ctd f2.8	59.50	5.95
REVERE 99, ctd f2.8	59.50	5.95
8mm projectors		
AMPRO A-8, 750w	89.50	8.95
B & H 221, 500w	69.50	6.95
B & H REGENT, 500w	119.50	11.95
BOLEX M-8, 750w	112.00	11.20
DEJUR 750, 750w	97.50	9.75
DEJUR 1000, 1000 watt	115.00	11.50
KEYSTONE R-8	59.50	5.95
KEYSTONE K-108	99.50	9.95
KODASCOPE 8/71	74.50	7.45
KODAK 8 BROWNIE, NEW	62.50	6.25
KEYSTONE K-68, 750w	79.50	7.95
REVERE 85, 500w	72.50	7.25
16mm cameras		
B & H 70 DA, f1.5	215.00	21.50
BELL & HOWELL 70 DL, ctd f1.9	259.50	25.95
B & H 200, ctd f2.5	142.00	14.20
BELL & HOWELL 200T, ctd f1.9	162.50	16.25
B & H AUTOLOAD, f1.9	107.50	10.75
B & H AUTOMASTER, f1.9	129.50	12.95
BOLEX H-16, Deluxe, ctd f1.9	259.00	25.90
BOLEX H-16, Standard, f1.5	220.00	22.00
CINE KODAK MAG, f1.9	87.50	8.75
KEYSTONE f3.5	29.50	5.00
KEYSTONE A-12, f1.9	99.50	9.95
KEYSTONE K-50, f2.5	84.00	8.40
PATHE SUPER 16, f1.9	269.00	26.90
REVERE C-16, f1.9	83.50	8.35
REVERE 16 Turret ctd f2.7	119.50	11.95
ZEISS MOVIEKON, 1" f1.4, 3" f4 Coupled Rangefinder	229.00	22.90
16mm SILENT PROJECTORS		
BELL & HOWELL Diplomat	197.50	19.75
KEYSTONE C-28	27.50	5.00
KEYSTONE K-161	99.50	9.95
KEYSTONE A-82	82.50	8.25
KODASCOPE 16/10	85.00	8.50
REVERE P-48	99.50	9.95
16mm SOUND PROJECTORS		
AMPRO STYLIST	259.50	25.95
AMPRO PREMIER 30	395.00	39.50
B & H 185 C, Sound	275.00	27.50
B & H 202 C, Tape	475.00	47.50
KODAK PAGEANT, Sound	199.00	19.90
REVERE SP 16, Sound	186.00	18.60
NATCO 2, case	149.50	14.95
KODAK SOUND SPECIAL	585.00	58.50

(Another value typical of the hundreds offered in the regular Sterling-Howard Newsletter. Get on our mailing list. No obligation)

We know what to expect, so we urge you to get your order in early and don't say we didn't warn you.

Some one-of-a-kind only, all used and checked by our technicians. 10-day trial privilege and the Sterling-Howard year guaranty.

Sterling-Howard

MAIL ORDER HEADQUARTERS DEPT. SP-12
561 East Tremont Avenue
New York 57, N. Y.

STERLING-HOWARD NEWS

plus values

6x30 BINOCS
INDIVIDUAL FOCUSING

- Coated optics
- Fully Achromatic
- List $49.50
- Weather proof

Leather case $5.95

BRAND-NEW **18.95***

7x50 BINOCS
INDIVIDUAL FOCUSING

- Zeiss prism TYPE
- Coated prisms
- Water dust proof

List $59.50
Leather case $6.95

BRAND-NEW **22.50***

The perfect gift for

HUNTERS SPORTSMEN

ORDER ONE TODAY!

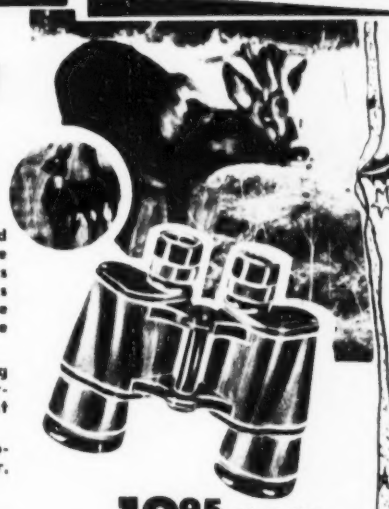
Compare Quality — Compare Prices
We did — and We Believe There Are no Greater Values in All America!

Note carefully that the naked eye photograph pictured above, barely discerns the hidden animal. Mother nature protects them by camouflaging their fur the same color as their natural habitat. It is quite possible you might miss seeing the animal entirely. However when viewed with the 8 x 30 LEADER instant fingertip adjusting binocular, the animal can easily be seen clearly outlined.

The 8 x 30 LEADER has one of the highest light transmitting power of any binocular. Precision ground lenses, and overall construction combine to make this superb glass the first choice of sportsman throughout the country.

Internal surfaces of vital prisms and front and rear Achromatics are purple coated to assure you brighter, sharper, clearer images. These precision constructed glasses are sold with a 30-day money back guarantee.

Leather case $5.50 **BRAND-NEW**



19.95 *Add 20% Fed Excise Tax

7x35 BINOCS
Autronic B & L TYPE
CENTRAL FOCUSING

List $79.50
- Color Corrected lenses
- Dust-Water proof

Leather case $6.95

BRAND-NEW **38.50***

7x50 BINOCS
Autronic B & L TYPE
CENTRAL FOCUSING

- Hard purple coated lenses
- Water-dust proof

List $89.50
Leather case $6.95

BRAND-NEW **42.50***

7x50 BINOCS
Autronic ZEISS TYPE
INDIVIDUAL FOCUSING

- Coated prisms
- Weather proof

List $79.50
case $6.95

BRAND-NEW **36.50***

10x50 BINOCS
Autronic B & L TYPE
CENTRAL FOCUSING

brightness
- Prisms fully coated

List $119.75
Leather case $6.95

BRAND-NEW **64.50***

THE MOST POWERFUL *Autronic* HAND HELD 16x50
INDIVIDUAL FOCUSING

- Color corrected optics
- Moisture-dust proof

List $89.50
Leather case $6.95

BRAND-NEW **49.50***

*Add 20% Federal Excise Tax

100 POWER MICROSCOPE MAKES IDEAL GIFT FOR ALL

7.95

Aladdin had his magic lamp! You can have this fascinating all metal microscope. See the living things whose home is a drop of stagnant water. Examine the scale of a fish, or a bit of feather magnified 100 times! Excellent for work in BOTANY and ENTOMOLOGY. Join the thousands who learn the secrets of nature which the naked eye misses.

Do NOT mistake this for a toy! This is, in fact, an excellent instrument for beginners, primary, high school students, nature lovers. Sturdily constructed all metal body has such noteworthy features as: sub-stage mirror, rack and pinion adjustment, inclinable; with strong compound lenses.

Direct importation permits us to pass along to you a great saving. Our special Christmas sale price is only $7.95. Add 85¢ post & ins each order.

TURRET MODEL MICROSCOPE

the perfect gift for the inquiring mind

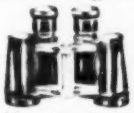
12.95

These professional-quality microscopes are available at this moderate price because of a special patented construction and years of research. No "corner cutting" on quality-workmanship and materials have been employed in their construction.

Suitable for students and hobbyists, this microscope is made by the same factory that manufactures the large complicated medical research jobs. Ideal for all types of work in Bacteriology, Histology, Pathology, Biology, Botany, etc. Features include: tri-lens turret, square stage, adjustable mirror, rack and pinion focusing, ocular lens and three objective lenses for 100x 200x and 300x magnification. Complete with wooden case and specimen slides. Comparative value is much higher than our price, Brand-New $12.95. Add 85¢ post & ins.

EXTRA SPECIAL NEWS GENUINE ZEISS BINOCS

Once more, we have a limited stock of what we consider one of the most unusual offerings in our entire sales career. There's an interesting story behind this.



Some time back, our buyers picked up a lot of brand new official German army 6x30 binoculars (Wehrmacht-Dienstglas). Looked good, they said, a fine buy at the price. So, we replied, ship 'em in.

Well, something about this struck a familiar note, as we examined the first lot.

The story behind these glasses is that they are just about the last production run of 6x30 Zeiss binoculars, made towards the very end of the war, before our victory and the subsequent dismantling of the factory. They are furnished in smooth Wehrmacht gray, proofed against dust and weather for field use. They feature the latest type of individual eye piece focusing.

Price-wise, we've done well, too. Because of our large lot purchase at the source, we can now offer them at a very good price — while this last limited shipment is available. Price is but $37.50 plus 20% federal excise tax (total $45.00). On time too, as little as $5.00 down. And subject, of course, to 10 day trial and full year service guarantee.

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STERLING-HOWARD NEWS

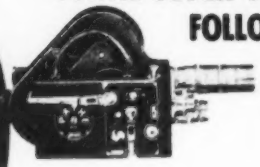
STERLING-HOWARD HOLIDAY VALUES

16mm KEYSTONE A-7

Takes 100' rolls. 10, 16, 24, 32, 40, 48, and 64 fps. Spring motor drive, footage indicator, built-in eye-level finder, interchangeable lens. One inch ctd. f1.9 lens in focusing mount. Built-in exp. guide. Many more features. Discontinued Model. Value of $120.00

BRAND-NEW **79.50**

PATHE SUPER 16 FEATURES SINGLE SPROCKET SOUND FOLLOW FOCUSER — WIDE VERSATILITY



with ultra-speed f1.9 lens in Focusing Mount

same with
- 15mm f2.8 coated
- 25mm f1.9 coated
- 75mm f4.5 Telephoto

347.50 in focusing mnts

279.50 USED

Shpg wt 20 lbs

ONLY 10% DOWN

NEW 8mm MAGAZINE BELL & HOWELL 172-A

f1.9 ctd. lens in focusing mount. 16, 24, 32, 48, & 64 fps. Spring motor drive, indicator alarm, double lens turret, etc.

139.95

36" f6.3 DALLMEYER TELE-LENS

This lens, complete with iris diaphragm, will make a beautiful "Big Bertha," and can do fine work in the studio with large cameras. (True tele's with about 26" bellows draw). Government cost on these lenses were over $700.00. Now,

LIKE-NEW .. **199.50**

Add 2.00 post & ins

LOVELL 24" WRINGER

Automatic print squeegee

Speed your drying. Remove darkroom bottlenecks. Squeegees prints almost dry. Handle any size up to 24" wide. Adjustable tension frame. Complete with 1/6 HP AC motor. List price Over $400.00.

Used **118.50**

Shpg Wt 175 lbs

ENLARGING LENS

90 mm 3 1/2" f4.5

Here's an enlarging lens special that you'll want to snap-up. f4.5 stops down to f 22, in click stops. Smart looking — coated. Complete with mounting flange. Worth every penny of the $27.00 it's listed for BRAND-NEW, special, only ..

15.89

Add 45¢ post & ins

SAVE! 8mm REVERE 88

Ctd. f2.5 lens. Parallax-corrected. Has optical viewfinder. Used but fully guaranteed. Regular $74.50

36.95

TIMELY SAVING ON NEW 35mm ADOX CAMERA

Sharp-fast f2.9 lens

Here's a camera that's sweeping the country with it's popularity. Fine compact precision instrument with sharp cutting lens in Compur shutter. Optical viewfinder and rangefinder clip. Takes standard 35mm cartridges in color or black and white.

Value is much higher than our low price, BRAND-NEW $26.50, leather case $3.95 Add 65¢ post & ins.

TOP SELLING KODAK '35 NOW AVAILABLE USED

Almost everywhere you go, someone with a Kodak '35 is always around. In fact, so many of your friends and neighbors already own this fine camera, that you've probably heard all its advantages.

We recently managed to acquire a quantity of these very fine cameras. The reason being, people went-up-the-line to other cameras and traded their Kodak 35's for reflexes or press outfits.

Now, don't confuse our camera with the earlier models. These are the models with coupled rangefinder, f3.5 Kodak lens and dependable 1/10 to 1/300th shutter speeds. Not to mention built-in synchronized flash!

And they have years of reliable satisfactory service in them. Because all have been carefully checked by Sterling-Howard technicians, to be sure their performance is on par. And our full year service guaranty makes certain yours stay that way.

But don't take our word alone — we invite you to try one on a ten-day trial, put it through the paces, test the lens and the working condition, you'll be pleasantly surprised. Price is a low $47.50 case included, plus $1.25 postage and insurance. Or, if you wish only $5.00 down and the balance on monthly payments.

35% OFF THE PRICE FLASHBULBS—ALL SIZES

Save as much as 54¢ per dozen

SIZE	per Case	LIST	SPECIAL Price	Shpg. wt.
SM	120	16.80	11.09	4
5	120	15.60	10.30	4
6	120	18.00	11.88	4
11	120	20.40	13.46	11
22	120	22.80	15.05	11
31	60	15.60	10.30	9
50	60	14.40	9.50	9
5B	120	20.40	13.46	4
11B	120	25.20	16.63	11

Outstanding Value

8mm REVERE 55

Has built-in fading mechanism, coated f2.8 lenses. For color and black & white. Limited quantity. Order now. List $69.50 Used but guaranteed

39.50

CLIP THIS COUPON AND MAIL TO-DAY

Attach it to a post card or, drop it in an envelope. It's your key to future issues of the Sterling-Howard News Letter. If you already receive them, write in the name of a friend. (Please PRINT Plainly)

Name _____

Address _____

City _____ Zone ____ State ____

SVE SKYLINE

35mm SLIDE PROJECTOR

LIST 39.50

26.55 BRAND NEW

200 watt 1.25 post & ins

35mm LA BELLE

SLIDE PROJECTOR

BLOWER COOLED

- ctd f3.5 lens

500 watt

59.50 USED

1.00 post & ins

LOWEST PRICE WE KNOW

35mm ARGUS

BLOWER COOLED PB-200

200 watt

f3.5 lens

LIST 49.50

29.95 USED

1.25 post & ins

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TWO REASONS WHY A *KALART* GIVES YOU BETTER INDOOR PICTURES

$9.95
for cameras with built-in sync

Only a *KALART* SUPER has both these Essential Features

Christmas is the day of days to get pictures you'll treasure forever – the children round the tree, the family at dinner, story-telling candids. Now you can take them the easy way. Get a genuine Kalart Super Speed Flash and be sure.

ONLY A KALART SUPER gives you a built-in exposure KAL-Q-LATOR that tells at a glance the correct lens and shutter setting for all flash pictures – with COLOR film or black and white film. Quick. Simple. Certain.

ONLY A KALART SUPER gives you a built-in Test Light that guards against flash failures – wasted flashbulbs – lost pictures. No other flash equipment, regardless of price, gives you so many picture-saving features. Take your camera to your nearest camera dealer and ask to see the new Kalart Super. Models for almost every camera – old or new.

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FREE "Helpful Hints on Flash Photography." Pointers for better flash pictures. Mail coupon to Kalart, Plainville, Conn. Dept. B-12.

If you live in Canada, mail coupon to Hughes Owens, Ltd., 103 Princess St., Winnipeg.

KALART

GUARANTEE ACCOMPANIES EVERYTHING WE SELL

to YOU... Now..

for YOUR Summer Negatives and Winter Darkroom Printing

FOR THE MOVIE FAN

8 and 16MM Movie Film

SPECIAL: 8mm x 25', 20ASA FRESH	ea. 1.05	6 for 5.95
8mm x 25' 50 ASA	1.25	7.25
8mm x 100' 50 W, Bolex H-8	3.49	20.95
8mm x 100' Sup XX, Bolex H-8*	5.95	34.95
16mm x 100' 32, 50, 100 ASA	3.00	17.95
16mm x 100' E.K. Super XX (Sept. '52)*	4.95	28.95
16mm x 50' Roll, 50 or 100W	1.75	9.95
16mm x 50' Mag., 50 ASA	2.50	14.95
16mm x 50' Mag., 100 ASA	2.75	16.45
16mm x 50' Simplex Pack. Mag.	2.75	16.45
COLOR 8mm x 25'	2.75	14.95
8mm x 100' Bolex H-8	7.50	42.50
16mm x 100'	7.50	42.50

Including Processing & Return Postage

1 FREE with Every 6

8mm Movie Features

XMAS GIFT FOR THE KIDDIES: Cartoons, comedies, westerns, travelogues, (Charlie Chaplin, Krazy Cat, Jerry, Mutt & Jeff, etc. 25' long.). 6 asst'd—$2.75 . . . 12 asst'd (on 300' spool) — $4.95. 12 for **4.95**

MAGAZINE 16mm CAMERA Bell & Howell

12 or 24 volt GSAP. Takes "C" Lens. Uses Flashlight bat. FPS 16, 32, 64. No winding Orig. Govt cost $250

LESS LENS **34.50**

24v. Fairchild 24.95
Battery Case 4.95
Optical Viewfdr 6.95
1" F2.5, Wol. Ctd. 25.20

Single Frame 16mm Projector with 5 Stories

Now you can take a good look at a single frame of your best 16mm movies without any special kind of equipment XMAS GIFT for children. **2.95**

MORSE-GRAFLEX DAYLIGHT TANK, develops & reverses 100' — 8mm, 16mm, or 35mm film 28.50
Chemical kit for neg. or rev. process'g ½ Gal. 2.25
BULK 8mm film 50 ASA fresh 100' 2.25
400' 8.75
BULK 16mm, 25' rolls 50 or 100ASA . . . can of 60 7.50

Improve YOUR 8mm Camera

Trade your fixed focus F2.5 for a brand new chrome finished DALL MEYER F1.9 in focusing mount (1" to infinity) ONLY **29.95**

and YOUR Movie Lens

16mm MAG. RELOADS* with loading Instructions

Save by loading, Sup-X or Ansco Hypan, 50 ASA reversal film, on core to fit magazine. 6 for **2.95**

Emp. 16mm Kod. Mag. 3 for 1.98

Sheet Film Specials*

4"x5" Ansco Color, Tungsten, 10 shts 2.95
5"x7" Triple-S Ortho, 24 sheets 1.95
5"x7" Contrast Process Pan, 25 shts 1.49
5"x7" Direct Postive, 12 sheets .75
7"x8 5/8" Transmission Type "A" 12 sheets .98
8"x10" Superpan Press, 25 sheets 2.95
8"x10" Ektachrome, Aug. '52, 10 shts 9.95
8"x10" Direct Postive, 12 sheets .98

Enlarging Paper Specials . . .

Size	Type	Contrast	Pkg.	Price
5"x7"	SW, SM	#1	100	1.39
5"x7"	SW, SM	#2	100	1.49
5"x7"	DW	GG1	500	4.95
8"x10"	SW, SM	E1	500	9.95
8"x10"	SW, SM	E2, 3	500	14.95
8"x10"	SW, GL	F1, 2, 3, 4	100	3.49
8"x10"	DW	EE1	100	2.95
8"x10"	DW	EE1 or GG1	250	5.95
8"x10"	DW	EE1 or GG1	500	10.95
8"x10"	DW, GL	#1 or #2	100	3.75
10"x10"	DW	EE1	144	3.95

Contact Paper Specials . . .

3"x4"	SW, GL	F1, 2, Velox	144	2 for 1.19
4"x5"	SW, GL	#1	100	3 for 2.25
5"x7"	SW, GL	#1	500	4.95
8"x10½"	LW, SM	#1, 3	100	3 for 2.95

9x12cm CAMERA German F6.8 Lens

Single extension, ground glass back, rising and falling front two tripod sockets, viewfinder. Fine for portrait with supplementary lenses (available). CAMERA BODY ONLY 10.95 **19.95**

Accessories for 6x9 & 9x12 cm

2¼x3¼" Film Pack Adapter for 9x12cm Camera, New 1.89
Film Pack Adapter, New 4.95
Cut Film Holders, New 1.95
120 Roll Film Hold., New 9.95
Graphic Spring Backs, New 14.95

EDWAL THERMOFINE

to produce finest grain negatives—develops 10 rolls at 65° to 90° temp. 12 Qts. **2.25**

ALSO
Replenisher 12 for 2.25

BACO 2¼ x 3¼ PRESS CAMERA

All Metal with non-slip focusing knob, hooded ground glass takes 10-10. 5cm Lens. less lens **15.95**

WRITE FOR LENS LIST

35mm KODAK & DUPONT Fresh SAFETY Film

Same film as used by Hollywood Studios and Newsreel companies. Available in ASA 25, 50, 100, **2.89** 100' roll

KODAK POSITIVE FILM* for 100' roll **1.18**

Light-Weight Folding Paper * for Christmas Cards — — 100 shts. **99¢**
No. 1 for High Contrast Negatives.

Just Received Specials . . .

VARIGAM ROLLS — DL 8"x250'

Now . . . You can make 300 Double Wt. 8"x10" enlargements on DuPont's Newest paper at about 3c each. JULY 1953 **9.95**
SET OF 5 MOUNTED PLASTIC FILTERS 4.40

ENL. PAPER IN ROLLS* Contrast 2

9⅛"x200' 2.95
7"x125' 1.89
2½"x200' 3 rolls for 1.70

35mm INFRA-RED Cartridges 36 Exp. 3 for **1.49**

35mm EMPTY Film Cartridges 12 for 1.00

No. 2 FLASHBULBS* Wabash 100 — 11.50
Infra-Red 100 — 14.50

NOTICE: Please include postage with order. 20% deposit on C. O. D.'s.

*U.S. SURPLUS-Guaranteed.

Anniversary

SPEED GRAPHIC's

2¼x3¼ w/F4.5 Lens
4x5 without Lens
Both with coupled R.F. and NEW Film Holder **89.50**

LENSES

Hugo Meyer HELIOPLAN, 13.5cm, F4.5, 1-200 Comp. A 22.50
Voightlander SKOPAR, 13.5, F4.5, 1-200 Comp. A 22.50
Steinheil UNOFOCAL, 13.5, F4.5, 1-200 Comp. A 22.50
Zeiss TESSAR Jena, 13.5, F4.5, 1-200 Comp. A 24.50
Zeiss TESSAR Jena, 13.5, F4.5, 1-200 Comp. Rimset 33.50
Voightlander HELIAR, 15cm, F4.5, 1-200, Comp. A 28.50
Voightlander HELIAR, 15cm, F4.5, 1-200, Comp. Rim 36.00
Graflex OPTAR, 161mm, F4.5, 1-200 Graphex 54.50
Graflex OPTAR, W.A., 90mm, F6.8, 1-400 Graphex 49.50
Graphic Solenoid, NEW 6.95

35MM FILM

ANSCOLOR is your best bet to record the beauties of winter. Try these FRESH RELOADS, 1954 date, fully guaranteed. Safety Day. or Tung. 5 for 5.95 **1.25** 20 Exp. 10 for 11.25

COLOR FILM with Processing

Famous company product. FRESH safety film. Processing and mounting included. Guaranteed. 3 for 5.55 **1.95** 20 Exp. 6 for 10.75

100 foot BULK FILM*

Ansco Supreme, 1946 date 1.50
DuPont Superior, No. 1 or 2 1.75
Ansco Supreme, 1950 date 2.25
Ansco Ultra Speed, 1950 date 2.25

SPECIAL Kodak Finest Grain Background X, Panatomic X Type, 32ASA, 1951 date 1.69

DIRECT POSITIVE FILM* 20 Exposure

Make Transparencies DIRECT in your camera without negatives. Panchromatic, speeds: Daylight ASA 64, Tungsten ASA 50. 3 for **1.49**
36 Exp . . . 3 for 2.25 — 6 for 3.98
27½' Rolls (lab. pack.) ea. 1.98
6 for 2.59

KODAK DIRECT POSITIVE DEVELOPING OUTFIT . . . Only **2.90**
(sent express only)

DAYLIGHT LOADER

Load your cartridges the easy way with this loader that holds both the bulk film and cassette. Measures exposures by turns. **4.95**

36 EXPOSURE ROLLS

ready for use in your camera. 24, 50, or 100 Weston (Please specify which when ordering) Guaranteed to satisfy. 6 for **1.98**

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Rolleiflex f:3.5

World's Finest Camera

Nothing can surpass that gleam of sheer delight when a camera fan spots an Automatic ROLLEIFLEX under the tree. And no gift more welcome to the Rollei owner than one or more practical accessories which add so much to the enjoyment his fine camera provides. See your local photo dealer and make your gift selection today . . . or, write direct for ROLLEI literature.

and practical Rollei accessories

ROLLEI PANORAMA HEAD
Rotating tripod head with click stops for partial, or full 360° panoramic views.

ROLLEI FILTERS
Made to highest optical standards, available in required colors and densities.

ROLLEI LENS HOOD
Bayonet mount permits use of filters and auxiliary lenses even in combination.

ROLLEINAR-ROLLEIPAR
Supplementary lenses for close focusing work, fully compensated for parallax.

ROLLEI PLATE BACK SETS
Quickly substituted for roll-film back, uses plates or cut film 2½" x 3½".

ROLLEIKIN 35mm ADAPTER
In pocket size case, instantly converts Rollei for 35mm film.

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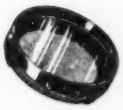

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. . . with every roll color film processed at ONLY $1.00. Any size ANSCO COLOR or EKTACHROME custom processed by experts (35mm is mounted). . . . You get FREE 50¢ value coupon for 2¼" x 3¼" color enlargement—a $1.50 value for ONLY $1.00.

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Made from factory-fresh brand new Ansco film. Do not confuse our quality reloads with other types offered, made from short ends of outdated movie film. Your Money Back If Not Completely Satisfied. Daylight ASA or Tungsten.

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World famous Panchromatic black & white film. Original factory boxed rolls imported from Belgium.

☐ **GEVAPAN MICROGRAM 27**—32 daylight—20 tungsten. World's finest slow grain film.

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Superb salon quality prints. 4 day service. Prints enlarged to 3½" x 4½". Glossies on Du Pont Varigam.

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NATIONAL PHOTO LABS
New Hyde Park 12, New York

camera clubs

by Whit Hillyer

Rattling the Chains

It seems time for another go at the general topic of salon standards and How Stereotyped You Can Get. Two recent communiques got me off on this tangent. One is from the Detroit Institute of Arts, and I quote it herewith (italics mine):

"The Detroit International Exhibition of Photography has for many years been held under the co-sponsorship of the Detroit Institute of Arts. In recent years, however, it has become apparent that *the standards which prevail among salon photographers are at variance with important trends in creative contemporary photography.* For this reason, the Institute has decided to terminate its connection with the International salon."

The other screed came to me from Bette Cayne, vice-president of New York's highly successful *Village Camera Club, Inc.* Among Mrs. Cayne's statements are these (italics still mine):

"Because in the Village Camera Club it is the *idea* of the picture—not technical quality, composition, etc.—that is stressed, we long ago gave up A and B groups. . . . The B group pictures often would be better than the A. Now we hear of a club adding a C group—and it doesn't mean Color! *We are against restrictions.* For our monthly competitions members may hang 4 prints each, any subject, any size, mounted or unmounted . . . on our specially prepared walls. The judge takes a quick preview and goes around commenting as he sees fit, afterward selecting 'superior' prints. It is suggested that he choose around 10 percent, but he is supplied with plenty of tags and is given complete freedom. . . . We're one of the few clubs to maintain a full program throughout the summer . . . we're not air-conditioned, *but even on the hottest nights this year we had standing room only* . . ."

There's testimony from a major salon sponsor and from a successful community club group. It indicates to me that hidebound standards for print evaluation are continuing to lose ground. Before you jump down my throat, let me testify that I realize the need for certain physical specifications (size of print and mount) where display space and handling require this. And in this column I've repeatedly groused about the complete lack of print quality and of basic technical competence found in some of the mushy stuff which has deluded some of our major critics in the *avant-garde* camp. An art instructor at a large university once lured me into scanning a wall full of sub-snapshot prints from France. It had taken the savant some time to get this batch of imported tripe into his possession, and he was all aglow. For my money, composition, print quality, and sheer interest were totally absent from the collection. But the professor seemed to feel that because a Frenchman had shot the stuff in France it was Significant. I listened and looked for two hours and was unmoved.

Back to earth, now. When some evidence of technical ability, purpose, and genuine subject interest are present, why *should* a print be a certain size or be mounted in a certain way? Can't the photographer have valid artistic reasons for making a print small or large, for surrounding it with a wide mat or none at all? The major-league art galleries—both crew-cut and long-hair—seem to think so. You'd soon get bored stiff with a gallery full of paintings which were identical as to size and presentation.

I don't mean to disparage the many enthusiastic and capable groups whose members stay with such things as assigned print subjects and standard mounts. I think these people are succeeding because of—not despite—their own particular regulations. But I do urge you all to consider allowing more freedom of individual interpretation. You'll have plenty of good company—more of it all the time.

V.S.P. Goes National

Having established a vigorous program of work among hospitals in the New York metropolitan area, *Volunteer Service Photographers, Inc.*, now has a national expansion program well under way. Already units have been set up at the Ft. Wayne (Ind.) VA Hospital, Dearborn (Mich.) Hospital, and Downey VA Hospital at Great Lakes, Ill. For details regarding the expansion work and the part your club can play in it, write to Miss Josephine Herrick, Volunteer Service Photographers, Inc., 292 Madison Ave., New York 17, N. Y.

Seen 'Top of the Ten Best' Yet?

If as yet your club hasn't scheduled the ACL "Top of the Ten Best" program, wait no longer. It consists of the best films entered in the 1953 ACL competition, and has a magnetic soundtrack throughout. The ACL will assist you in getting the use of a magnetic sound projector if you can't locate one otherwise. Write to James W. Moore, Amateur Cinema League, 420 Lexington Ave., New York 17, N. Y.

We hear . . . It had somehow escaped my notice, but now I note with sadness that PSA actually gives an annual award to the individual member who enters the most prints in salons between conventions. I find no fault whatsoever with the individual—more power to him (to *her*, this year)! But when so many capable printmakers are definitely limited as to spare time, darkroom facilities, and funds, this particular kudo seems a bit unnecessary. From another angle, why place a premium on sheer *quantity*? Photography would be a lot better off artistically in North America if the average Joe would sweat awhile over one print instead of hurrying to bat out a gross or so.—

LUCKY MAN!

Give yourself and Santa a break. Drop a hint now as to the type of camera you would like best as a Christmas gift.

There are so many fine models to choose from in the Zeiss Ikon line. Here you will find the famous Contax models II-a and III-a . . . the elegant Contessa and other 35 mm models . . . four splendid Super Ikontas . . . the popular Ikoflex I-a reflex and the automatic Ikoflex II-a . . . also numerous budget-priced Ikonta and Nettar models.

The person who gives a Zeiss Ikon camera has the satisfaction of having selected the finest camera of its type. For the name ZEISS IKON it proudly bears implies the utmost in optical quality and fine craftsmanship, handed down from generation to generation for the past 90 years!

You pay no more for Zeiss Ikon quality
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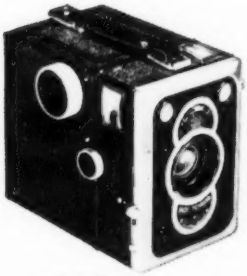

BOX-TENGOR
2 ¼x3 ¼". Takes snapshots and time exposures. 3 lens apertures.

Zeiss Ikon Cameras

IKOFLEX II-a 2 ¼x2 ¼" reflex. Extrabrite focusing screen, shutter-cocking film transport and other new features. Zeiss Tessar f/3.5 lens

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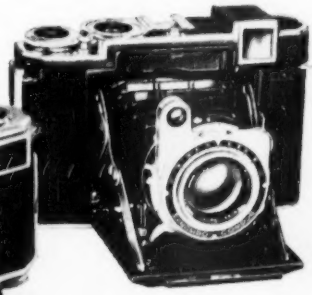
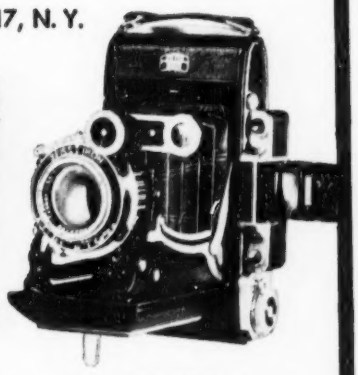
CONTAX II-a
Has interchangeable Zeiss Lenses. Model III-a has built-in ASA photoelectric exposure meter.

CONTESSA 35
Has built-in auto-focusing range-finder and ASA photoelectric exposure meter. Zeiss Tessar f/2.8 lens.



SUPER IKONTA B
2 ¼x2 ¼" auto-focusing range-finder camera. Super Ikonta BX has built-in ASA photoelectric exposure meter. Zeiss Tessar f/2.8 lens.



SUPER IKONTA C
Auto-focusing range-finder camera. Makes pictures 2 ¼x3 ¼" or 1 ⅝x2 ¼". Zeiss Tessar f/3.5 lens.

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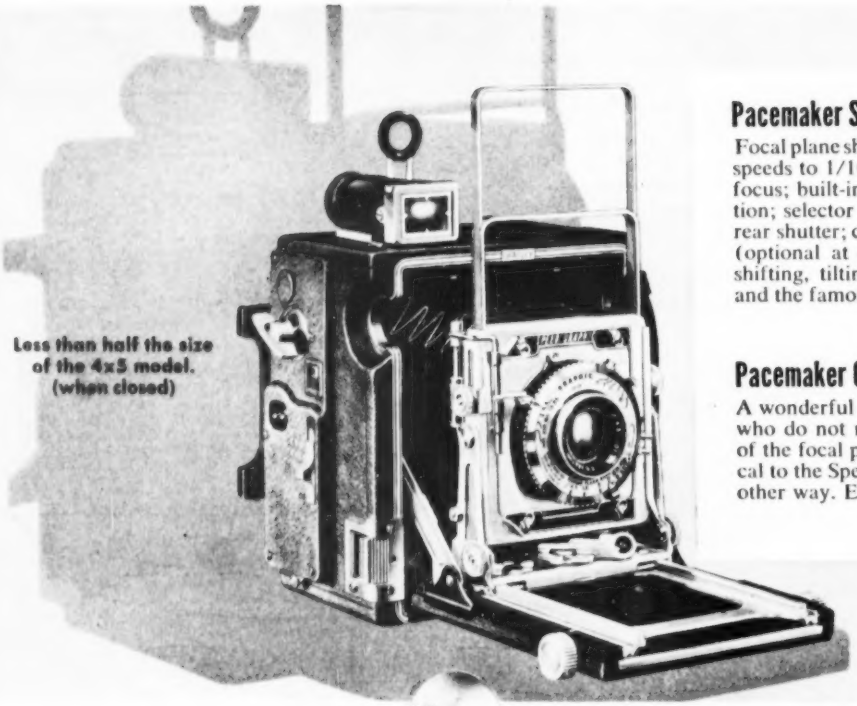
IN THE PALM OF YOUR HAND!

Handle a Miniature



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Focal plane shutter with governed speeds to 1/1000th; ground glass focus; built-in flash synchronization; selector switch for front or rear shutter; coupled range finder (optional at extra cost); rising, shifting, tilting front; drop bed; and the famous Graflok Back.

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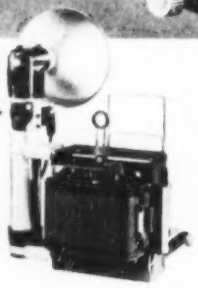

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Roll Film Holder. . . $18.95

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Graphic "23"

EVERY INCH A GRAPHIC . . . YET NO BIGGER THAN YOUR HAND!

If you've never actually *handled* a miniature Graphic —then you're in for a big surprise! Here, in fact, is the exact replica of the famous 4x5 Graphic scaled down to virtually half-size (2¼x3¼). Yet, in spite of the Graphic 23's amazing compactness, it still boasts every refinement which has made its bigger brother the first choice of 9 out of 10 press photographers throughout America. Count the features for yourself—from the fast synchro-shutter to the amazing Graflok Back —and you'll quickly agree that never before in photographic history, has "so much camera" been built into so small a space!

Of course, the true thrill of owning a miniature Graphic comes when you really put it to the test. Action, portrait, scenic, flash—sunshine, night, bad weather—there's never a challenge that your Graphic won't tackle with superb results, in black-and-white or color! Best of all, like every Graphic, it's a camera which grows with your skill. You can use it as an ordinary folding camera—or take full advantage of its every professional feature. As for accessories, thanks to its ingenious Graflok Back no other camera of its size ever accepted such a wide variety. For the full story —let your dealer demonstrate.

Many dealers offer time payments on Graphic cameras—as little as $2 per week!

Takes More Versatile Accessories— Gives Greater Choice of Film— Than Any Other Camera of Its Size, Type and Price!

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candid shots by the Editors

Contest Winners—At Last!

Another big picture contest is over, and we'll bet you tore open this issue to page 143, where the prize-winners are announced, before even thumbing through the pictures themselves. Well, we hope you found your name on the list. We've gotten used to this contest of ours growing by great leaps every year; last year in this space we were marveling that the number of entries had jumped from 56,000 to 73,000 over the previous year, and that almost 23,000 of our readers sent pictures. We headlined the paragraph "Biggest Contest Ever." It was, until this year. Final figures for 1953 show an increase in entries of almost 18,000, and a gain in contributors of nearly 10,000. The exact statistics: 91,103 photographs from 32,319 entrants. This is the first year in the contest's history that it has been judged by a panel of outside experts, and they did a commendable job on the prodigious pile of pictures. You'll see an innovation in the picture section of this issue—a group of photographs the judges passed over, but PHOTOGRAPHY editors liked. There is certainly material here for many a long winter evening's controversy, and we hope to hear what you think of all the pictures.

'Mr. Rollei' Makes a Movie

When you see the 15-minute color short, *Calypso Carnival*, on your favorite theater screen, you are seeing graphic proof that a good still photographer can shift his attention to cine work and, almost overnight, become a successful movie cameraman. Fritz Henle, who first held a 16-mm camera in his hands late in 1950, made the film. He hied himself to Port of Spain, Trinidad, for the annual carnival—a mammoth display of dancing and pageantry in which the entire population participates. He shot 5,000 feet of 16-mm color film, edited it down to a fast-paced 1,000 feet, and projected it for Universal-International Films. U-I Films liked it, had it processed into 35-mm Technicolor, and released it recently on their 6,000-8,000 theater circuit in the United States, with a potential audience of 25 million persons.

Fritz Henle, after two decades with the Rollei, tries his hand at a movie camera.

The idea for *Calypso Carnival* came to Fritz when he was doing a still photo story on Trinidad for *Holiday* in 1951. Thus, he had his script fairly well in mind when he shot the movie during a hectic two-day period in 1952. His sense of composition, motion, and exciting angles—developed during long hours taking still pictures—gave him a tremendous advantage when he took to the cine camera. He shot 16-mm Daylight Kodachrome with his Bell & Howell 70DA, using a 15-mm (wide-angle) $f/2.5$ and a 25-mm (normal) $f/1.9$ lens—both Cine Ektars. Every foot of the film was made with the camera on a tripod.

He also recorded the native "steel band" dance rhythms on tape for later synchronization with the film. (The "steel band" is a Caribbean percussion development born of a wartime shortage of conventional musical instruments. The natives took ordinary oil drums, heated them and fashioned them into various forms—size and shape of the finished drum determining its tone and pitch. Even old automobile brake drums furnished high metallic notes. A band consists of a group of such tuned drums). However, Universal-International deemed it wiser to substitute a more melodious, if slightly less authentic, accompaniment for their release version.

Calypso Carnival was far from being a snap; Henle had to shoot candidly while the action was in progress—nothing was restaged for his camera. But, despite the perspiration and struggle that went into Henle's first movie, he plans to do many more of them because, he says, they are eminently stimulating and there is a widespread need and demand for this type of creative work.

This Is a Disguise?

Super-candid is the word for Weegee's newest picture technique (pages 80-81)—though in this shot he looks anything but inconspicuous. He's wearing the ice cream-peddler's "disguise" that enabled him to work from the aisles and balcony of a movie house with infra-red film and "black-light" flashbulbs.

How They Say It

We see and talk to a lot of free-lance photographers in our business, and generally we're pretty much at home in their idiom. Once in a while, though, we're struck between the eyes by an entirely new expression. Example: we assigned our articulate contributing editor, Bob Schwalberg, to cover this year's contest judging sessions. (His pictures are on page 88-91.) We told him that to the best of our recollection, the ceiling in the judging room was high and rather dark, so he might have difficulty shooting by bounce flash. He came appropriately equipped, ready to shoot wide open with an $f/1.5$ lens. Then it appeared that the ceiling was lower and lighter than we'd thought. "Oh, no," Bob said, quickly adjusting his aperture, "why, this is an $f/8$ ceiling!"

Camera-Man Joins Us

Ernest V. Wenzell

Following our acquisition of *Camera* magazine, announced in August, we have secured the services of one of its key staff members. Ernest V. Wenzell, who was managing editor of *Camera* and had been connected with that magazine for 16 years, now joins the staff of PHOTOGRAPHY as associate editor. With his name on the masthead, the faithful readers of *Camera* will find themselves more than ever "at home" in our pages. Mr. Wenzell will be working with the rest of us to bring you an increasingly worthwhile magazine, a continuing leader in the field.

Uncle Sam Needs You!

If you're qualified to teach any aspect of photography, there's a good job waiting for you in Civil Service. The Army wants to hire civilian instructors for the Signal School at Ft. Monmouth, N. J., in the following categories: still photography and photographic laboratory techniques, motion picture photography, motion picture sound recording, still and motion picture camera repair, and motion picture sound projector repair. If you've had at least three years' experience in any of these fields, or the right combination of education plus experience, you may qualify for a job paying $3,410 to $5,060 a year. Write to your regional Civil Service headquarters for details, or inquire at your post office for application forms.—

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Every picture a thrill! Sheer enjoyment when you view stereos through the new Revere Viewer. Advance design brings out the best in every shot. Ask your dealer to show you the new Revere Stereo Camera and Viewer.

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For a new adventure in photography . . .

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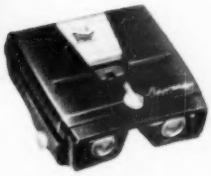
STEREO CAMERA



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VIEWER – fine achromatic lenses, both focusing and interocular adjustments, built-in light, 3-color plastic design, **$18.50**

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TDC SELECTRON CHANGERS let you sit back and relax during slide shows, because all it takes is the flick of a finger to select, project and return each slide!
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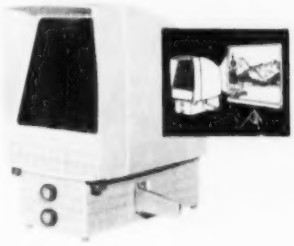

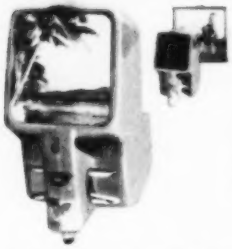

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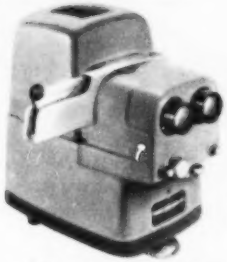

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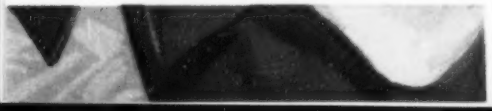

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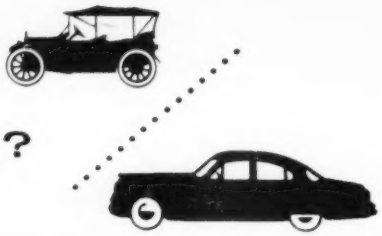

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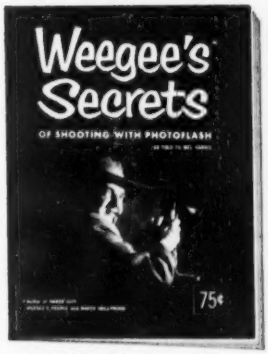

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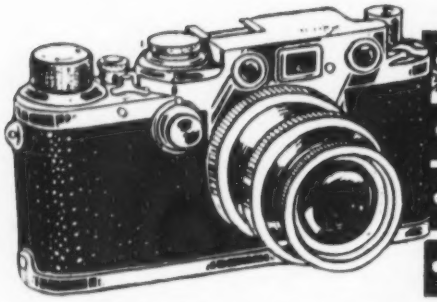

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tools and techniques

by Norman C. Lipton

A round-up of recent developments and significant trends

Lumax "110" electronic flash unit comes with 10-foot a-c connecting cord at record low price of only $19.95; camera cord, bracket extra.

A speedlight unit for the price of an ordinary B-C flash outfit—and guaranteed to flash 100,000 times! This is the latest development in the booming rough-and-tumble electronic-flash field. If we are to take the word of the pundits who groaned at the weight and prices of "portable" units as recently as five years ago, we are at the dawn of a millenium. For, in addition to being priced at only $19.95, the trail-blazing newcomer to the field—the Lumax "110"—weighs a mere ¾ pound. Where's the gimmick? We spent three weeks trying to find it—field and bench testing a prototype model of the equipment and analyzing the factors that would tend to make such a low price improbable. Here's what we found.

The Lumax "110" works on a-c only. The price includes a 10-foot line cord, but a connecting cord to the camera shutter costs an additional two dollars, as does a straight-mount camera bracket. The unit has a 450-volt rating; incorporates a spark coil in the flashtube, and operates at "X" (zero millisecond) delay with a 2 to 3-second interval between flashes. Effective flash duration above ⅓ peak is claimed to be 1/1,000 second with a guide number in light surroundings of 110 for fast panchromatic film and 20 for daylight color film.

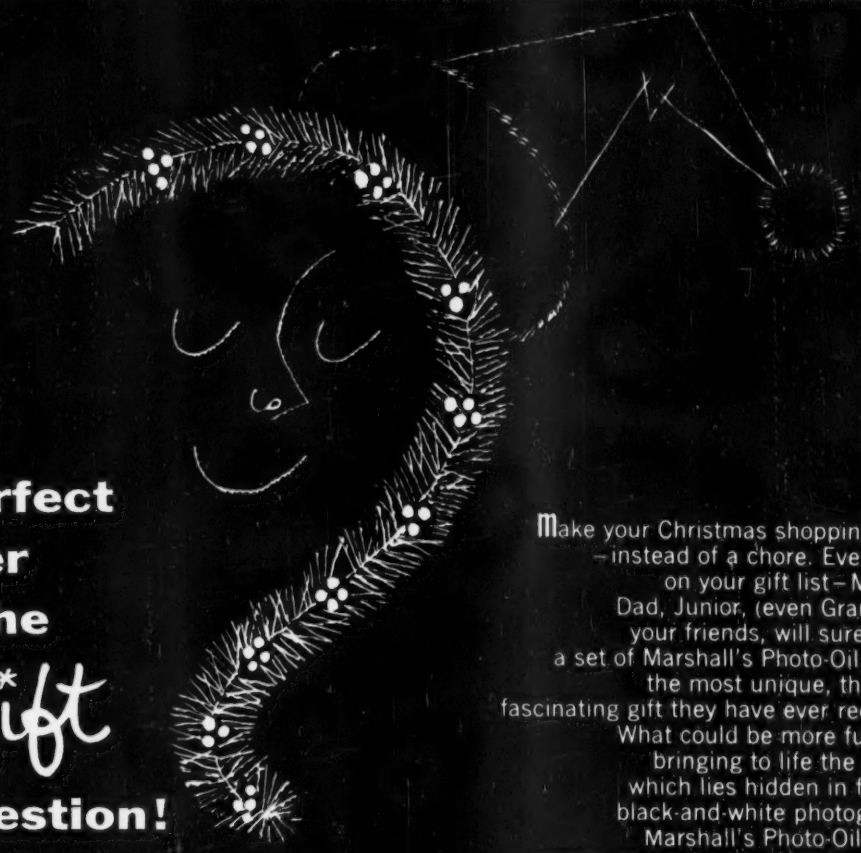
The tube which operates at less than ½ its normal energy rating is a G-E FT-119. The lamp and reflector are said to cover 40 degrees of arc with a drop-off of no more than 50 percent (a full stop) from beam center to the edges of the field covered. The unit is housed in an attractively finished metal case.

We compared the light output of the Lumax to that of a Stroboflash II with a General Radio, Type 1501-A Light Meter. The Lumax gave a reading a little less than ¼ as high as the SR unit and varied little whether the interval between flashes was 2 seconds, 3 seconds, or longer. We proceeded to make random exposures with the Lumax at the listed guide numbers, using black-and-white as well as color film, and produced adequate exposures and reasonably even field coverage with flat-lit subjects. Can the Lumax be considered an adequate, economical replacement for a conventional flash outfit using expendable flashbulbs? Emphatically yes if—(1) you ordinarily work with flash at very short working distances (2) you use small cameras with relatively fast lenses (3) you have sufficient extension cord to reach to an a-c outlet, and (4) the manufacturer is able to deliver at the stated price the several thousand units which were in production at closing time for this department, and the components prove as sturdy and dependable as claimed.

The innovator, Lumax Manufacturing Co., New York, is already represented in the field with three other units—an a-c and wet-cell job, the Lumax Semi-Pro, the Lumax 220, and the Lumax 160, the latter two being portable units operating from a battery of 4 Type D photoflash cells. All three of the older models will continue to be marketed.

One Film-Speed System? The relative stability of film-speed ratings in this country since the adoption in 1943 of the Exposure Index concept by the American Standards Association is contrasted with the utter confusion that still prevails in Europe, in a brief introductory article in the August 1953 issue of *Photographic Science and Technique* (Sec. B of the *PSA Journal*). The article cites the fact that a given film of British manufacture must be assigned a wide variety of film-speed ratings for the 29-odd exposure meters available in Great Britain today—as follows: 400 H&D, 19°, 5, 18° Scheiner, 17° Scheiner, 8 ASA, 13/10 DIN, 20°-22° Scheiner, 20° Scheiner, 23° Scheiner, Ilford Group C, 26° Scheiner, B.S.I. 6, 19° Scheiner, 9/10 DIN, and 6 Weston. There are 16 different ratings in all. Relief for the chaotic European situation may be on the way, however, if the 1951 decision of the International Organization for Standardization (the ISO) to adopt the ASA system is acted upon at the annual meeting of ISO this year in Switzerland.

B&W Stereo. The new Coronet 3-D Camera Kit, a British importation now being introduced in New York, Chicago, and Los Angeles, represents a serious attempt to swing the current 3-D stereo boom in the direction of black-and-white stereo pairs on paper, which are viewed by a



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modern version of the stereoscope of 50 years ago. For $19.95, the customer gets a Coronet 3-D camera, a flashing unit, a folding stereo viewer for pairs of prints, and a gadget bag. The camera takes either 4 stereo pairs on each standard 8-exposure roll of #127 rollfilm or 8 ordinary flat pictures (by merely closing one lens). Obviously, the camera is simply constructed—fixed focus with a preset one-speed shutter, and matched f/11 lenses with adjustable apertures. Unique among the camera's features is a binocular type viewfinder, the first of its kind in recent times.

Nitrate Film Negatives! Still another discussion of the deterioration of inflammable cellulose nitrate films appears in the current literature—this time a paper by J. M. Calhoun of Kodak, entitled *Storage of Nitrate Amateur Still-Camera Negatives.* (*Journal of the BPA* Vol. 21, No. 3, 8/53.) Most encouraging to still photographers who may be storing some old prized negatives on cellulose nitrate-base 35-mm, roll, pack, or sheet film is the fact that the author of the paper does not know of any fire caused by the storage of nitrate still-camera film in quantities such as the amateur collects. This type of record had been corroborated by a search of the files of the National Fire Protection Association of Boston, Mass., for the past 50 years, conducted by an official of that organization and reported to the Safety Director of E-K's Kodak Park Works. The situation is attributed to the relatively small amounts of cellulose nitrate involved and to the fact that these negatives are generally stored in envelopes that are quite accessible to air. However, nitrate films do deteriorate with age, progressing through five stages beginning with fading and amber discoloration of the image and ending with degeneration of the film mass into a brownish acrid powder, subject to spontaneous combustion. It is reported that some nitrate films deteriorate to the fifth stage in less than five years while others, stored under identical conditions are in good condition after 40 to 50 years. Methods of differentiating cellulose acetate "safety" film base from the older nitrate type (now completely discontinued by Kodak and all other American film manufacturers) are given in the paper along with storage rules for nitrate-base negatives. The suggestion is made that negatives be copied on safety-base film stock as soon as regular inspections of nitrate film indicate the onset of deterioration.

Smaller Speedlight Batteries. The trend toward more compact and lighter weight dry-battery powerpacks set by the Heiland Strobonar V last April has been confirmed by two recent announcements in the electronic-flash field. First of these to reach our desk described a compact 30-ounce dry-cell pack put out by Speedlight Center, New York, for use with their Mighty Midget and Swifty Speedlight units. The other told of the new Sun-lite II "Pocket-Pak" Speed-flash by the Hershey Manufacturing Company of Chicago—with a powerpack small enough

(*Continued on page* 219)

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F2.8 ctd. Rfdr. Synchro shutter. E. R. case
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Summicron F.2 ctd. Rfdr
LIKE NEW..... **$239.50**

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300W. Blower, Selectron semimatic changer.
USED..... **$36.50**

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Ektar F3.5, ctd. synchro. Rfdr.
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16mm Movie Camera 2.5 cm ctd. Lens
BRAND NEW..... **$43.50**

LEICA

	NEW	USED
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Leica G, Summar F.2	.....	118.00
Leica IIIC Summarit F1.5	.....	208.00
Leica 111F. Summitar F:2	298.00	199.50

LEICA LENSES & ACCESSORIES

28mm Angenieux F:3.5 W.A.	120.00	86.00
35mm Elmar F3.5 W.A.	.....	49.00
35mm Summaron F3.5 W.A.	102.00	67.00
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50mm Summitar F.2	173.40	83.50
50mm Summicron F.2	183.00	138.00
50mm Summarit F1.5	224.40	132.75
85mm Sonnar F.2	.....	116.00
85mm Summarex F1.5	442.00	198.00
90mm Elmar F.4 Black	.....	54.00
90mm Elmar F.4 Chrome	98.00	64.00
135mm Hektor F4.5	150.00	71.50
200mm Telyt w/reflex housg.	258.00	179.00
Leitz Focomat, autom. enlarger.	147.00	96.00
Leitz Focaslide, Copy Attach.	36.00	23.00
Leica Exposure Meter	24.00	15.75
Leica Compartment case	38.85	18.50
Leitz 5cm Brilliant Finder	11.40	.....
Leitz Selftimer	6.66	.....
Leitz Nooky, near foc. att.	31.50	19.75

CONTAX

Contax I Tessar F:2.8	.....	54.00
Contax II Sonnar F.2	.....	124.50
Contax IIA Sonnar F.2	353.00	198.00
Contax III Sonnar F1.5	.....	157.00
Contax IIIA Sonnar F1.5	417.00	286.00

CONTAX LENSES & ACCESSORIES

35mm Nikkor F3.5 W.A.	89.50	63.00
35mm Biogon F2.8 W.A.	.....	87.00
Biogon W.A. For 11A & 111A.	211.00	148.00
50mm Tessar F2.8	95.00	32.00
50mm Sonnar F1.5	192.00	98.00
50mm Nikkor F1.4	198.00	138.00
85mm Sonnar F.2	251.00	118.00
135mm Sonnar F.4	150.00	94.00
180mm Tele-Tessar F6.3	.....	98.00
180mm Sonnar F2.8 w/reflex.	720.00	295.00
Zeiss Universal Finder	80.00	44.75
Zeiss Contameter	81.00	49.00

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2 ¼x3 ¼ Busch F4.5, Rfdr.	172.82	64.50
2 ¼x3 ¼ Century Graphic F4.5	115.00	69.00
2 ¼x3 ¼ Pacemaker Crown F4.5 ctd. synchro	197.95	126.00
2 ¼x3 ¼ Pacemaker Sp'd F4.5	237.60	148.00
3 ¼x4 ¼ Ann. Speed Graphic F4.5, Rfdr. Flashgun, Access.	.....	98.00
3 ¼x4 ¼ Pacemaker Crown F4.7 ctd. synchro	174.15	108.00
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3 ¼x4 ¼ Graphic View, case	.....	58.00
4x5 Pacemaker Crown F4.7	179.95	118.00
4x5 Pacemaker Speed F4.7	224.00	148.00
4x5 B & J Press F4.5, Rfdr.	176.50	96.00
4x5 Busch F4.5, Rfdr.	198.00	109.00
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4x5 Linhof Super F4.5 latest	375.75	248.00

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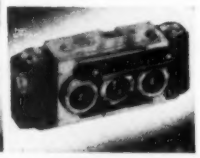

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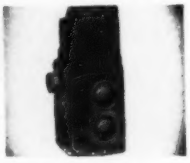

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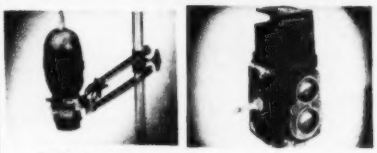

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B & H Auto-8, 172-B, F2.5	134.95	82.50
B & H Auto-8, 172-A, F:2.5	164.95	98.00
Bolex H-8, Leader F1.9	291.50	179.00
DeJur Citation F2.5	77.50	42.50
Keystone Pathfinder F:2.5	49.95	28.50
Keystone BelAir F:2.5, Mag.	79.95	47.50
Kodak Brownie, F:1.9	49.95	26.00
Revere 50, F2.8	49.50	27.00
Revere Ranger, F2.5	74.50	44.00
Revere 40, Mag. F2.5	99.50	62.00
Revere 84, Turret, F2.8	112.50	73.75
B & H 221, 500W, case	99.95	60.75
DeJur 750W, Case	159.50	86.00
Keystone K-79, 500W, case	79.95	53.00
Keystone K-66, 750W, case	127.50	78.50
Kodak Brownie, Case	62.50	44.00
Revere 85, 500W, Case	134.50	63.00
Revere 90, Deluxe, 750W.C.	159.50	85.50

16MM CAMERAS & PROJECTORS	NEW	USED
B & H Mag. 206, F2.5	174.95	118.50
B & H Autoloader F:1.9	168.00	.....
B & H Filmo 70-DL, F1.9	364.95	238.00
Bolex H-16, Leader, F1.9	299.50	182.00
Bolex H-16 Deluxe F1.9	372.75	245.00
Cine Kodak Mag. 16, F1.9	.....	76.50
Cine-Kodak Mag. Royal F1.9	176.25	118.00
Keystone A-7, 2.5 cm.	43.50	.....
Revere Mag. 16, F2.5	137.50	78.00
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KeystoneK-161-V,splicer,viewer,C	169.50	98.50
Revere F-48, 750W, Case	182.50	96.00
Ampro Premier 20, Sound	540.00	258.00
B & H Filmosound 285-C	449.95	268.50
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Strobonar III, Complete	189.50	128.50
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Thriftlite 'Commander', Latest	59.95	38.00
Ultrablitz Amateur III	69.95	43.50

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Graflex 22, F:3.5 Synchro	$89.50	61.50
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Kodak Chevron Ektar 3.5, Rfdr	215.00	.....
Polaroid Pathfinder, 110	249.50	168.00
Primarflex Tess. F:3.5 pre-set	169.50	.....
Rolleiflex Auto, Xenar F:3.5	.....	108.00
Rolleiflex Auto, Tessar F:3.5	.....	119.50
Rolleicord II, F:3.5	.....	59.00
Rolleicord IV MX Xenar 3.5	134.55	.....
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Medalist, Ektar F:3.5, Rfdr	.....	78.00
Medalist II, Ektar 3.5, Rfdr	297.50	189.00
Super Ikonta A, Tess. 3.5 Rfdr.	146.00	79.50
Super Ikonta B Tess. 2.8 Rfdr.	212.00	82.50
Super Ikonta C Tess 3.5 Rfdr	164.00	84.00
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Revere Stereo, F:3.5 Ctd., Synch., Rfdr. 98.50
Contessa 35, Tess. F:2.8 Ctd. Synch. 109.00
Robot "Star," Xenon F:1.9, Latest ... 134.00
Webcor Tape Recorder, Latest 136.00
Leica IIIC, Summitar F:2, Ctd. 168.00

Golde'Coronet'200W,Blower,C	44.75	31.50
LaBelle '55' Autom. 500 W	95.00	.....
AO 'Performer' 500W, Blower	79.50	48.00
AO'Reviewer',500W,2 1/4x2 1/4	95.00	54.00

35MM CAMERAS	NEW	USED
Argus C-III, F3.5, Flash, Case	$ 69.50	$ 39.00
Bolsey "B", F3.2, Ctd. RF	61.50	29.00
Bolsey 'B-2' F:3.2 ctd. Synchro	73.50	42.00
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a camera feature

was my face red!

Sound Reasoning

A carnival had come into town with a snake house containing all kinds of reptiles, including rattlers, a cobra, and two big pythons.

I was lugging my Kalart camera and the couple who owned the snakes asked me to photograph the man holding one of the pythons. He said it probably would be very dangerous because the snake was approaching the shedding stage and was nearly blind. He was afraid it might try to crush him before it found he was friendly.

I was tickled pink to be the one to take the picture, with visions of my getting a picture of a 180 lb. python killing a man.

I checked everything twice—I thought—and took the flash when the snake looked its meanest. Then I took another just to make sure, and this time I heard a buz-z-z-z that seemed familiar, but I thought it was one of the rattlesnakes.

Later I found what it really was . . . the shutter buzzing of a one-second exposure. I had set the shutter there to release the tension on the springs during the intervals between picture taking. Oh, yes, there was lots of light in the snake house beside my flash, and the snake was hopelessly blurred and overexposed. —*Anthony Cusateri*

Color X Rays, Anyone?

I had to visit my doctor for an X ray and on my way I bought a roll of color film. After the X ray was taken I reached in my pocket for money to pay the M.D. and there was that roll of film, not six inches from the knee area that had been shadowgraphed. You all know the answer.—*John R. Hammond*

Was It a *Christmas* Tree?

Last Christmas I was photographing some children for a Christmas card, and thought I'd try my first double exposure before a big dark tree trunk in the yard. I posed two children on the right side of the tree looking from behind it, covering the right half of the lens. My brother told me I was covering the wrong side, but I thought I knew better.

Then I moved the children to the left side, covered the left side of the lens, and made the second exposure.

When I developed the film I had a picture of a big dark tree trunk with a blurred streak down the middle, and no children on either side.—*Cliff Abbott*

• • •

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DU PONT
PHOTOGRAPHIC NEWS

DU PONT
BETTER THINGS FOR BETTER LIVING
. . . THROUGH CHEMISTRY

No. 5

Typical of the hundreds of Christmas photos is this one of the children of Paul E. Macy

HAND-TINTED TRANSPARENCIES FOR CHRISTMAS CARDS THAT ARE TRULY DIFFERENT

Just about every camera enthusiast has, at one time or another, thought about preparing individualized photographic Christmas cards. For those who do their own processing work there are masks that reproduce holiday sentiments on the print with the selected picture. Or you can photograph a lettered card along with the subject.

Snow Scenes Sparkle on "Adlux"

For something entirely different in the line of Christmas greetings, try cards made with Du Pont "Adlux" photographic film for transparencies. Pictures that were taken during last year's snowfall will sparkle with life on "Adlux". . . or Christmas decorations may be set up now and photographed to make cards for the holiday ahead. "Adlux" film is coated on both sides with an emulsion similar to that of "Velour Black" photographic projection paper. It produces rich transparencies that can easily be colored or tinted with any photographic colors such as those made by the John G. Marshall Company. Even in black and white, however, an "Adlux" transparency will make a very novel card. You can punch a hole in one corner and string a gay-colored ribbon through it, so that the card may be hung from a branch of the Christmas tree.

Whether colored or black and white . . . your card of "Adlux" will sparkle cheerfully whenever light shines through it. And it will be a card cherished long after conventional cards have been stored away or discarded.

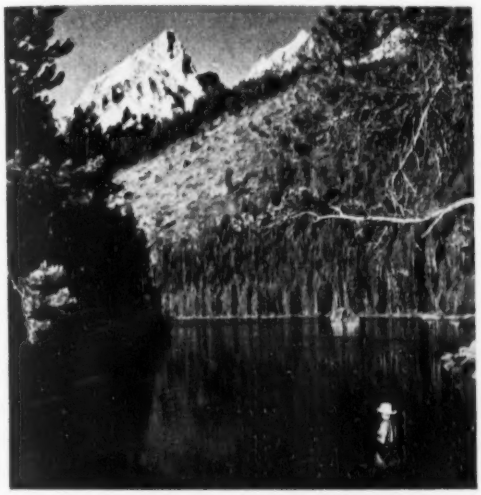
Better photo-supply dealers everywhere carry Du Pont "Adlux" in stock and will gladly fill your needs.

How to Make Big Blue Glossy Prints

by **Earle W. Brown,** *F. P. S. A., lecturer, teacher, commentator, salon judge*

For years, members of the Photographic Guild of Detroit have successfully shown prints known as BIG BLUE GLOSSIES in salon exhibits and contests. "Big" has reference to the 16 x 20-inch size; "blue" refers to the identifying tone and "glossy" describes the finish of these startling and unusual prints.

The Guild is known around the world for its technique, and many awards have come to it as a group. There are no secrets to this success except hard work, and to assist you in becoming a "big blue glossy" enthusiast, here are some of the rules to follow.



Taken at Jenny Lake in the Tetons of Wyoming

Assuming that your print has been exposed and developed on a glossy-surface paper, you are then ready to tone it blue. Members of the Guild have found that Du Pont Velour Black®, Surface T, tones well in Blue Gold toner. Standard developers such as Du Pont 53-D or 55-D will do a good job of developing. Fix and wash in the usual manner, being sure all trace of hypo is washed away. Prepare blue toner as follows:

Solution A

Gold Chloride	15 grains
Distilled water	8 ounces

Solution B

Thiocarbamide	15 grains
Warm water	8 ounces

When completely dissolved, add 15 drops of sulfuric acid while stirring. ALWAYS ADD ACID TO WATER . . . *NEVER* WATER TO ACID.

To prepare working solution

Add 2 ounces of Solution A to Solution B while stirring. Add warm water to make 16 ounces.

This will tone best at a temperature between 90° and 100°F. Tone to desired effect and wash in running water. No tone should be so overpowering, however, as to steal attention. The tone should be delicate . . . subtle.

CLEAN FERROTYPE TINS IMPORTANT

After washing prints, you are ready to make them "glossy." Use good black japanned ferrotype tins. Wash them thoroughly in lukewarm water, wipe dry and apply a good liquid ferrotype wax. Two drops are sufficient. Rub down with a flannel cloth to high luster. Place tin where running water can be directed to it. Wipe print with cotton to eliminate any sludge. Then, with water running on tin, apply print to tin, face down. Drain off excess water. Place tin on table, remove excess water with sponge, blotter or rubber squeegee.

Prints should dry slowly in a humid room, preferably face down on a rug so that they will dry evenly. Remember to clean tins before re-using, but don't apply more wax until prints stick to tins.

After prints have dried they may be spotted before or after mounting. For easier handling, I prefer to mount prints before spotting them. Use good water-soluble dyes for spotting, such as Nutran, Webster or Spotone. By blending blues and blacks, you can obtain the tone needed to match spotted areas. Black spots on prints may be removed with a good surgical steel etching knife. Remove spots by a light scraping action.

In mounting prints, be sure to use white side of the mount. Margins should be straight and equal in width at sides and top. Lower margins should be larger for title and signature. Proper finishing is one of the most important steps toward success in preparing prints for exhibitions.

WHY GLOSSY FINISH? Glossy prints have a greater range of tones than matte-surface prints. And the photographer can gauge brilliance of the prints in the final wash bath just as well as when ferrotyped and dry. The Guild has pioneered in establishing glossy surface prints as prize winners in salons.

OVER ▶

DU PONT
BETTER THINGS FOR BETTER LIVING
. . . THROUGH CHEMISTRY

DU PONT
PHOTOGRAPHIC NEWS

E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Del.

For the Right Tone in Your Prints Be Sure to Select the Right Chemicals

At every step in photography, judgment and experience are needed in selecting subject, materials or processing techniques. All sensitized goods are accompanied by manufacturers' recommendations. Careful attention to them will help to insure fine results, but deviations may cause disappointment.

For example, professional-type papers should be processed in developers that give warm-tone results. Cold-tone

developers cannot possibly do as good a job . . . although, of course, results may be passable.

Recommended formulas are particularly important when you make toned prints. If the prints have become blocked up or have white contrasty areas, they simply can't be toned so that they'll have all the warmth and feeling you expect in them.

Prepared Chemicals Simplify Processing

A convenient, timesaving way of assuring satisfactory results is to match fine Du Pont papers with Du Pont chemicals. Use Du Pont Warmtone, "Velour Black" or "Varigam" variable contrast photographic paper, with recommended, ready-to-mix developers such as Du Pont 55-D for warm tones or 53-D for slightly colder tones. Both are packed in handy containers of various sizes to make one quart or more of developer.

In processing prints that are to be toned, avoid overfixation . . . especially when the hypo solution is fresh. A too strong fixing bath may tend to dissolve metallic silver in emulsions and affect the fine detail and highlights of the print. Du Pont 18-F Universal Fixer has been specially formulated to give a thorough, but non-violent fixing action, and is available in ready-to-mix packages. In addition, the strong acid odor generally associated with fixers has been masked by a pleasant lavender aroma. It is also well to be sure that your prints are thoroughly washed to prevent contamination that might change color or tone values.

Even Drying is Important

Another, sometimes overlooked, detail relates to drying. Low-temperature drying is best, because heat may subtly change the tone or color of a print. Air drying is recommended. Many photographers are using drying racks made of plastic window screening. These eliminate the lint which sometimes appears on prints that are dried on cheesecloth.

By carefully following manufacturer's instructions you gain the benefits of many thousands of dollars that have been invested in perfecting picture-making products.

•

SEASON FOR SNOWSCAPES

When all the countryside is wrapped in billowy white . . . picture opportunities are more plentiful than ever. Why not plan a wintertime picture-taking jaunt, and be sure you have plenty of film on hand. There are several Du Pont sheet films excellent for snow scenes:

High Speed Pan Type 428 gives you maximum speed for early morning shooting or effective moonlight scenes. Speed ratings are: daylight 160; tungsten 125.

"X-F" Pan provides medium speed and smooth gradation to record icy highlights and reflections.

Fine Grain Pan is especially suitable for making greatly enlarged prints and murals.

High Speed Ortho is a new film for outdoor photography and when orthochromatic characteristics are desired. Daylight 125; tungsten 64.

FILM INSPECTION ROUTINE

This is the fifth of a series of condensed articles on the making of Du Pont photographic film

After Du Pont photographic film has been coated, a continuous sheet of it slowly emerges from the drying chambers. As this takes place, a keen-eyed inspector carefully examines every square inch of the coated surface in the dim illumination of safelights.

If an imperfection of any kind appears in the film, the inspector marks its exact location, and, later on, that part of the film is removed and destroyed.

This is but one of many steps and is typical of the routine examinations that chart the manufacturing progress of all Du Pont films. Control tests are conducted in Du Pont laboratories at regular intervals throughout the entire film-manufacturing procedure to assure the uniform quality for which these films are known.

Final inspection of every film stock is conducted in blacked-out, air-conditioned and dust-free rooms where the only illumination is that reflected by dim safelights.

TIMELY TIP

Now that winter's just around the corner, keep in mind that tap water runs colder. This means you should increase the washing time of films and prints, because hypo elimination takes many times longer in cold water than in warm. Another idea is to mix a little hot water with the cold so that the temperature of the wash is increased. However, care should be taken not to have the wash water run too hot or you'll risk reticulating the film or washing the emulsion off entirely.

•

For further information write: Du Pont, Photo Products Department, Wilmington 98, Delaware. In Canada: Canadian Industries, Ltd., Montreal.

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BRUCE DOWNES'

point of view

The Rochester Photo Conference

Slowly but surely press photography is acquiring dignity and status in the field of journalism. For a number of years now several universities, sometimes needled by the National Press Photographers Association or devoted representatives of photographic manufacturers, have been conducting so-called short courses designed to help press photographers do a better job of visual reporting. These journalistic revival meetings have considerably helped not only to promote higher standards of conduct but also to give the young press photographer a feeling of respect for his function as a picture reporter.

But improving the breed of press photographers is only part of the job to be done. Without understanding and support on the part of publishers and editors, most of whom have been shamefully backward in recognizing photography's importance as a journalistic tool, the press photographer cannot hope to fulfill himself. His bosses need educating, too, and last September the short course technique was used on the executive level at the first Rochester Photo Conference. Sponsored jointly by the National Press Photographers Association and George Eastman House, the conference attracted some 250 editors, chief photographers, picture editors, production managers, graphic arts experts and manufacturers' representatives, who spent a week discussing their mutual problems. When it was all over everybody felt, even if some only hoped, that photojournalism had taken another step up in its tedious climb out of the pit of mediocrity.

Joe Clark, H.B.S.S.

Meet Mr. Press Photographer

Presiding over this conference at Eastman House's Dryden Theatre was a larger-than-life-size picture of a press photographer, a faceless gent with a flash reflector where his head should have been. It was difficult not to see this automaton as an ironic symbol of the genus press photographer—a kind of standardized robot whose reflexes function automatically when a ray of light strikes its electronic eye. The kind of imagination that Joe Clark, the photographer who covered the conference, used to produce this picture you'd hardly expect to find flourishing inside the tin head of the monster he created.

Press photography as it is currently practiced, with all its dreadful monotony, certainly often looks as if it came from some such animated exposure meter. There have been exceptions along the way, of course, and the exceptions have increased since the advent of the short courses. But let's not kid ourselves, press photography is not among the craft's highest achievements. Press photography still is in a routine rut in which imagination, insight and sensitivity to what is going on in the world are rare indeed.

One look at the robot makes instantly clear the fact that the press photographer is dominated by his tools to which he has through the years been enslaved. It was thus not surprising that three chief photographers devoted their conference talks to criticism of existing equipment, gently blaming some of press photography's shortcomings on the manufacturers of film and cameras. Photographically," said one of them, "we'll match strides with TV if manufacturers and camera engineers will do their best to produce the innovations we have in mind." But other men on the program earlier had chided the press boys for their lack of imagination and audacity.

These observations are no more original than 99 out of 100 news pictures. Critics at the short courses have banged away at this theme, and constructive speakers have been handing out a good deal of helpful inspiration and instruction. Some of it has taken, and here and there some youngsters have come to life. But most newspapers still look dull and uninspired pictorially, as though the man with the tin head had taken the pictures. There is much more to this, of course, than meets the eye, and the real culprits are in the top echelon—the publishers and editors, who more often than not haven't

(*Continued on page* 188)

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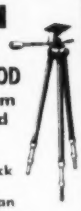

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with f6.9 lens
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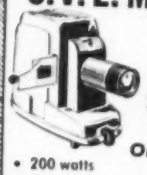

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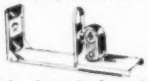

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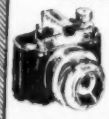

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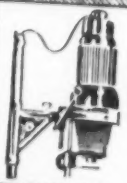

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Note: Condenser Models are furnished with interchangeable Diffusion System

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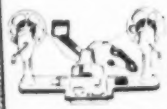

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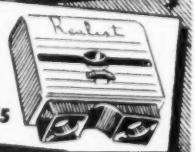

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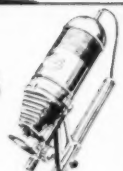

	Reg.	CASH PRICE
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Mod. 135 Dbl. Condensers & Lens	$49.95	37.46
Carrying Case for Model 135	7.25	5.85
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Mod. 240 Diffusion and f6.3 Lens	24.95	18.75
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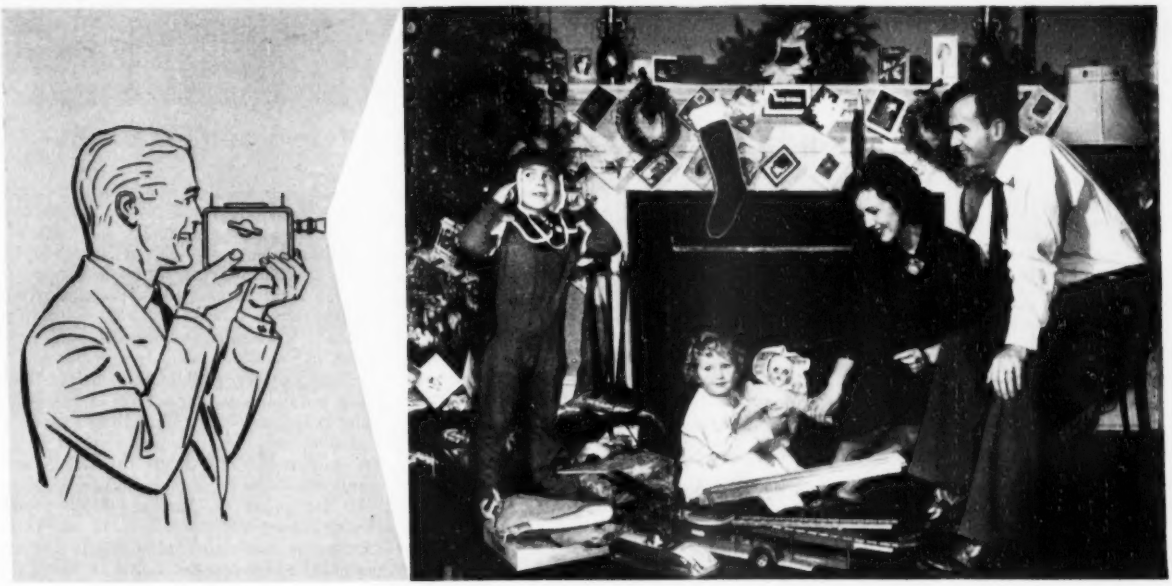

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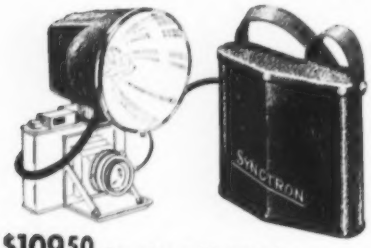

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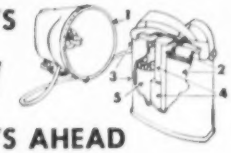

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What are the differences between filters made by various manufacturers? And will they all give good results on color film?

The best way to tell whether a filter will give results that please you is to try it. However, there are a few things to consider. The filter recommended by the film manufacturer is the one that *he* thinks will give you results that he considers best. It is therefore the filter that you ought to try first, since the film is designed to respond properly with these filters. Kodak always recommends that you use Kodak filters and Ansco always recommends that you use Ansco filters. The filters made by other manufacturers are usually made to these same characteristics or close to them. Some of them may have slight variables that may give warmer or colder results, which might be more to your taste. I personally use certain other-make filters with Ansco Color because I like the results I get with them better than the results I get with Ansco's filters. But many photographers swear by Ansco filters, and other photographers never use Kodak filters with Kodak films and get fine results, too.

I have tried many of the filters made by the major filter producers and they mostly all give satisfactory results. But, we should be aware of the fact that the film manufacturers may change the characteristics of an emulsion very slightly, and this change may not in any way effect the film being used with the recommended filter. However, a filter made by another firm may not work well with that altered emulsion. This is why most professionals use filters recommended by the film manufacturer, or else pre-test the effects of other combinations.

Incidentally, many filters change slightly as they age, or as they are exposed to direct sunlight. This change may make quite a difference on color film.

I want to make pictures of the show windows of my store in color. What kind of filter do I need?

If you are fortunate enough to have a window that can be lighted with sunlight and not get too many reflections in the glass, you might try using a Polaroid filter, shooting on daylight film. At night, however, you have a different problem. If you want to capture the effect of the normal window lighting, you should try to have the lights of the same type—either all fluorescent or all tungsten. Fluorescents must all be the same color while tungstens should be of the same power if possible. You can figure roughly that 60-watt tungsten bulbs have a color temperature of about 2800 K; 100-Watt bulbs, about 2865 K, and 500's about 2950 K. Different filters are used to compensate for these color temperature differences. For the 2950 K lights, a Wratten 82A should be satisfactory with Type B films. If you were going to shoot on 3400 K films such as Kodachrome Type A, or Ansco Color roll or 35-mm films, you would need to use a filter which would raise the color temperature about 200 K more than these. This could be done by adding an 82A to the filters already mentioned.

You might find that this kind of lighting entails long exposures with attending color problems. With long exposures of over ten seconds, you sometimes get a shift in color due to reciprocity failure, and would have to use additional filters to the point of making things really complicated for yourself. It might be easier to substitute photofloods for the regular show-window lights to bring the exposure time down to more practical levels.

Is there any objection to using several filters over the camera lens at one time, such as using an indoor type film out of doors with a conversion filter plus one of the filters in the Kodak CC (color compensating) series?

In general there is no objection to this; it is done all the time by professionals. If the filters are of good quality and the surfaces are clean, the results will be excellent. Some people feel that under certain conditions the extra glass filter surfaces may cause reflections. Some glass filters come with an anti-reflection coating, just as lenses are coated to avoid this sort of thing. Whenever I am in doubt about this, or when I am using more than two filters, I like to put them inside my camera, installing them behind the lens instead of in front. In fact, I use most filters with wide-angle lenses on view cameras in this way because some of my wide-angles are so wide that there's no good way to fasten the filter securely to the front without cutting off part of the angle of view. On cameras with lensboards, I have little behind-the-lens adapters for them, or I use black scotch tape on the edges of the filters to hold them in place. If you are going to use more than two filters, you might try unmounted gelatin filters, as they can be placed closer to the lens and do not have the added thickness of glass (or plastic). By the way, if you use Kodak adapter rings and lens shades, you can use several Kodak Retaining Rings to hold several filters or filters and supplementary lenses in place at the same time. Incidentally when you use more than one filter, be sure that you add the filter factors so you know how much extra exposure you have to give.

Note: *Questions of general interest to color photographers will be answered in this department. However, individual replies can not be given for questions that are not used.*—The Editor.—

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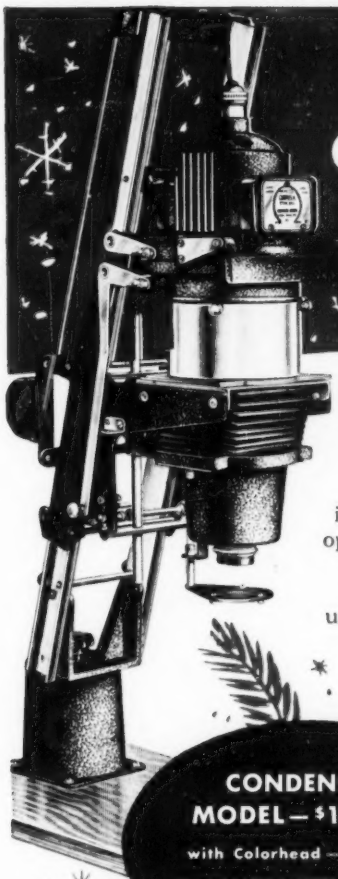

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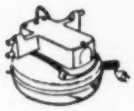
OMEGA D-2 ACCESSORIES ADD EVEN GREATER VERSATILITY:

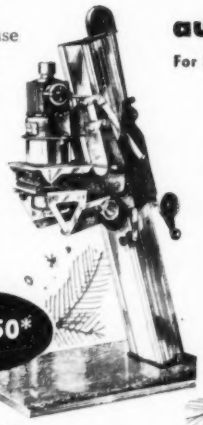


OMEGALITE — Fluorescent light source, replaces condenser lamphousing, reducing need for spotting by minimizing grain, dust, retouching marks, scratches, and other negative defects, in addition to skin blemishes, freckles, etc. Perfect for portraits and less contrasty enlargements, without loss of definition.

Omegalite (Separate)	$42.75
Colorhead Attachment	15.00
Copy Attachment	34.20
Rapid-Shift 35mm Filmholder	13.80
Portrait Soft Focus Attachment	3.45
Leica Lensmount	4.80
Speed Graphic Lensmount	15.70
Universal Glass Filmholder	11.70
Varigam Filterholder	3.50
Kodachrome Slideholder	11.70

omega B-6

For 35mm to 2¼ x 3¼" negatives. New lamphouse lifting levers; fingertip rack and pinion movement raises and lowers projector. Accurately matched double condenser system provides short, evenly illuminated exposures. Interchangeable lenses (2" to 3½") for giant enlargements with all negatives.



$109.50*

autofocus

automega B-5

For 35mm to 2¼" x 3¼" negatives.

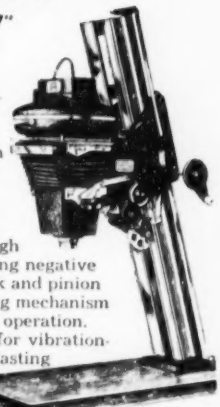
Reliable, needle-sharp autofocusing with interchangeable lenses from 2" to 3½" focus. Rack and pinion handwheel raises and lowers the projector quickly and easily. Ventilated lamphousing and very high light output permit short, cool exposures.

$134.50*

autofocus

automega E-4

For 2¼ x 3¼" to 5 x 7" negatives. The only truly needle-sharp autofocus 5 x 7" enlarger with provision for 3½" to 7½" interchangeable lenses for maximum magnification from smaller negatives. Trigger starting Omegalite for even illumination and high light output. Rotating negative carrier, smooth rack and pinion raising and lowering mechanism for rapid, effortless operation. Utmost sturdiness for vibrationless operation and lasting dependability.



$304.75*

**Prices do not include lens . . . are slightly higher on the West Coast and subject to change without notice.*

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BOUNCE LIGHT FOR THE HOLIDAYS

This cheerful, friendly, all-over kind of light helps put 'bounce' in your year's-end pictures. Free-lancer Suzanne Szasz shows how

THIS YEAR, when the holiday festivities hit their stride, you may find bounce light the easiest way to keep up with them photographically. Direct lighting indoors generally confines itself to narrow areas too small to contain the season's exuberance. Bounce light (flash or flood aimed at light-colored walls or ceiling) fills the whole room, illuminates every corner, brightens every face and catches something of the warmth and glow of the holidays. With it, you're ready to catch the significant action no matter where it occurs in the room. You can bounce flash or flood. You probably have all the equipment you need right now: conventional photofloods in reflectors, or reflector floods, or a flashgun that permits off-camera operation. If you're really well-equipped, you might have a speedlight outfit, which works just fine for bounce technique.

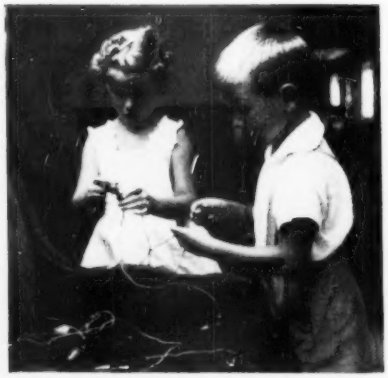
We asked magazine photographer Suzanne Szasz to shoot a set of bounce-light holiday pictures, with the cooperation of a typical amateur photographer's family —Robert and Arlayne Mosback and their children, Lauren, 6, Bobby, 5, and Ricky, 7 months, who live in Williston Park, Long Island, N. Y. The shots on these two pages show applications of bounce flood, and on the next spread there are examples of subjects for which flash is better. Naturally, where there is fast action, you will want to use flash—either electronic or the conventional kind. But when the subject can "hold it" for a slow shutter speed or a short time exposure, you'll like flood better, because it lets you study the effect of light and shadow before you shoot.

Exposure for bounce light needn't be tricky. The most important variable factors are the height of ceilings and the brightness of bounce surfaces. For floods you can use an exposure meter, if you have one; otherwise work from the guide numbers that come with flood and flashbulbs. Increase exposure two or three stops

BOUNCE FLOOD lets you study light and shadow effects;

Bounce in bedroom gets shot of mother dressing daughter for party. Two floods aimed at ceiling made possible a snapshot exposure.

In curlers, daughter makes a greeting card. Here bounce flood supplemented daylight from window, and faster shutter was used.



Replacing lamps in last year's string of Christmas tree lights, Lauren and Bobby were caught at action peak under multiple floods.

Family portrait shows how much spontaneity can be preserved even with slow shutter required by flood. Subjects can hold lively expressions like these briefly.

it's ideal when subjects can 'hold it'

Brother and sister collaborate on a project. Window light boosted bounce illumination. Aperture was wide, sharpest focus on Bobby

Turkey basting operation is supervised by 6-year-old Lauren. White kitchen walls and ceiling were ideal for bounce-flood shooting.

BOUNCE FLOOD SETUP

Suzanne used two or three reflector floods clamped to the top of light stands and pointed at ceiling, as shown above, to fill room with even illumination. Warning: very dark ceilings or walls are not suitable.

Next two pages show how to use bounce flash

BOUNCE FLASH is handy, convenient, good for action shooting

Dad held flashgun off camera, aimed at light ceiling, as shown at top left, to get this engaging shot of little Ricky fascinated by a Christmas-tree ball. Note soft modeling of the baby's features.

Flash plus daylight got this picture of Lauren at the door with a cutout snowman. Flash balanced natural light, helped Bob catch fleeting expression.

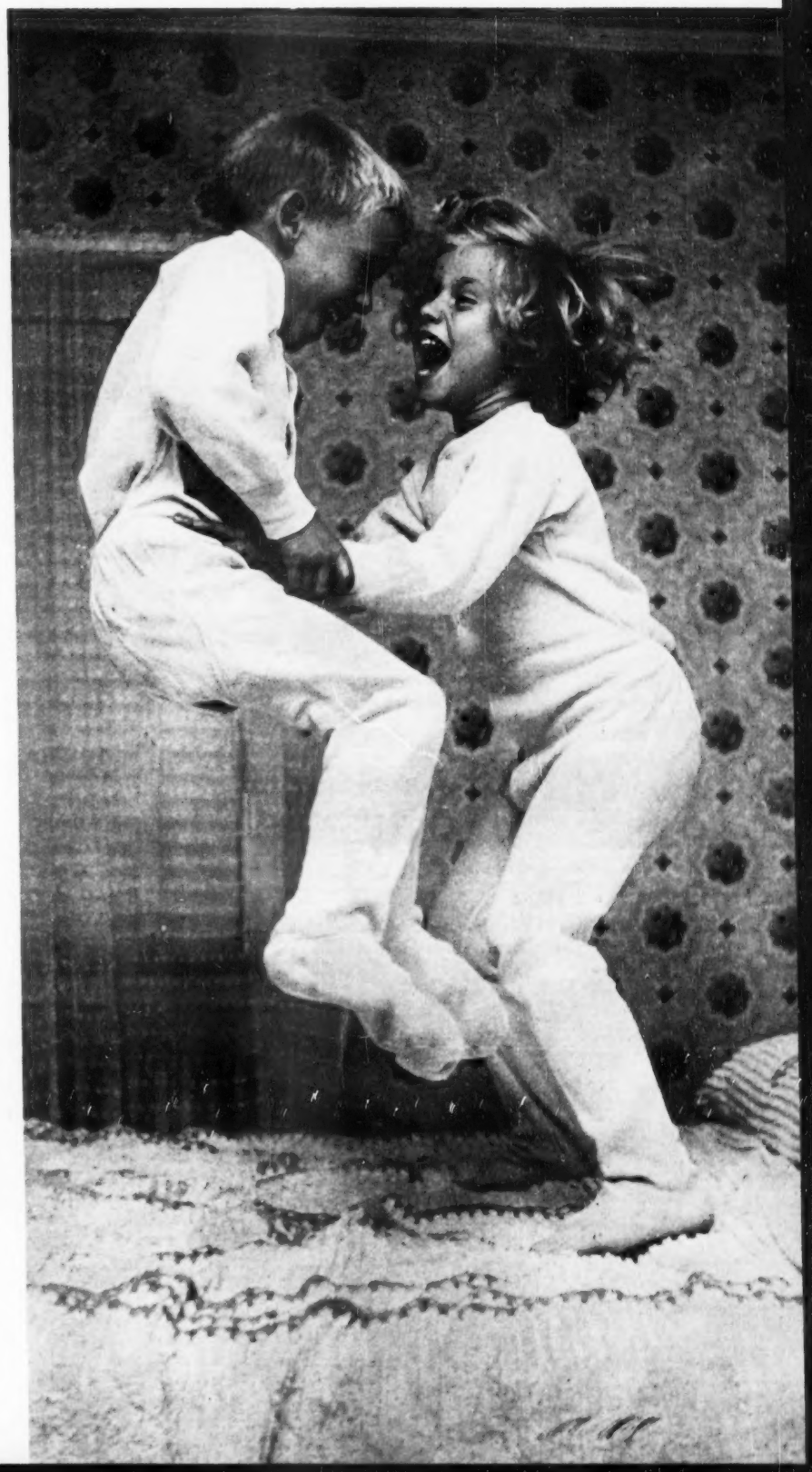
more than for direct light, depending on height of ceiling and reflectance of surfaces. You will find a good general exposure guide on page 65. You will want to use a fast panchromatic film, and you might try using a high-energy developer. Suzanne did this, and with three RFL2 floods bounced from ceiling and walls she was able to shoot on Super-XX at ASA 300, developing in D-76. (Bounce light is not bright enough to be practical with color film.)

Above all, notice in each picture how bounce-lighting technique contributes a sense of all-over brilliance and warmth—just the kind of light you need to put *bounce* in your own holiday pictures.—▶

← **Flash in hand.** Daddy is set to record expressions of delight as Lauren opens toy kitchen set, Bobby examines small guitar.

BOUNCE SPEEDLIGHT freezes motion, eliminates bulb-changing

Dinner time finds Bob neglecting turkey to get bounce speedlight shot of the rest of the family at the table. Electronic flash gives softer effect than flashbulb.



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Merry bed-jumpers are ideal subject for bounced electronic flash. Holidays are full of action; speedlight freezes it.

BOUNCE EXPOSURE GUIDE

These recommended exposures are intended as a rough guide only. They are based on fast pan film, a normal-size room with medium-gray walls and ceiling, and a lamp-to-subject distance of eight to ten feet.

With flash

1 No. 5 bulb.....1/50 sec at f/8
1 No. 25 bulb.....1/50 sec at f/8
1 No. 40 bulb.....1/50 sec at f/11
1 No. 22 bulb....1/100 sec at f/16

With flood

1 No. 1 Photoflood . 1/25 sec at f/2.8
2 No. 1 Photofloods 1/25 sec at f/3.5
1 RFL2 bulb .....1/25 sec at f/3.5
2 RFL2 bulbs.....1/25 sec at f/4.5
1 No. 2 Photoflood . 1/25 sec at f/4.5
2 No. 2 Photofloods 1/25 sec at f/5.6

HOME MOVIE FANS: See *Bounce Flood: the Versatile Movie Light* in last month's home movie section.

CLOSE, CLOSER,

Astro 640-mm Fernbildlens adapted to Leica camera with Identoscope reflex housing is demonstrated by author's wife—lens opens to *f*/5.

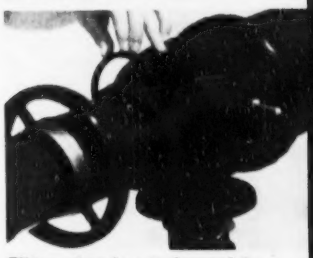
50-MM LENS shot of home plate at Ebbets Field with 35-mm camera includes stands, silhouette of 640-mm lens.

135-MM LENS moves in on action at plate, catching edge of grandstand, fuzzy outline of 640-mm lens.

By BOB SCHWALBERG
All photographs by the author

CLOSEST

Larger image magnifications than ever before possible are now within reach of 35-mm camera owners with the new Astro Fernbild lenses



Filter chamber is located behind optical elements of lens in narrow neck of the barrel.

SIR ISAAC NEWTON once remarked, "If I have seen far it is because I have stood upon the shoulders of giants." A family of giants from whose shoulders many photographers are seeing farther today are the new Astro Fernbild (long distance) lenses.

This photographic heavy artillery is available in six focal lengths ranging from a modest 300-mm to a monstrous 1000-mm. In between are the 400-mm, 500-mm, 640-mm and 800-mm focal lengths. All save the 1000-mm have a maximum aperture of $f/5$, the 1,000-mm being an $f/6.3$ lens.

An interesting fact about these highly corrected Astro lenses is their unique two-element construction, each lens consisting of but one cemented pair. As a result of this economy of glass the manufacturer claims a slight increase in light transmission (lens speed) over other lenses of equal numerical aperture—a claim substantiated by our experience with the 640-mm Fernbild. It might be well to note that these big Astros are long focus (*Continued on page* 209)

Close-up, right, was deftly plucked from general beach scene at left with 640-mm Astro lens on a 35-mm Contax-S camera; note extremely shallow depth of field. Distant over-all view was shot with 135-mm Nikkor lens from same camera position.

640-MM LENS makes close close-up of catcher's receiving technique from the same distant press box.

HOW TO DEVELOP BY

HOW IT'S DONE

1. First Pinakryptol Green working solution is poured into tank. Liquid must cover all film.

2. Agitate the film rather vigorously for about 5 minutes. For best results Pinakryptol Green should be at 68 degrees Fahrenheit. Refrigerate after use.

3. Pour off desensitizer. *Do not rinse!* The developer will become greenish in time from desensitizer left in the tank, but this will not affect its power.

4. Developer is then poured into the tank. See that the developer is at temperature recommended by the manufacturer. Keep temperature from varying.

7. After inspection replace film on reel. Pinch film gently to get arch in it. Turn reel with your hand and film will be pulled in. Then, replace reel in the tank.

8. Continue developing and inspecting film until it reaches correct density. Then, pour off developer with aid of a clean funnel. Store it in a dark bottle.

9. Cold water is then poured into tank. (Water should be about 68 degrees Fahrenheit.) Agitate film several times to rinse off remaining developer.

10. After water bath pour off water. Keep some water at hand if developer should prove faulty. Fill tank with water while mixing a new batch of developer.

13. Wash films in *filtered* running water. Filtering is helpful in keeping out impurities which may settle on film. Most photo supply stores sell filters.

14. Every five minutes during washing, take hold of reel and give vigorous shake. This removes air bubbles. Wash film with agitation for 35 minutes.

15. After removing washed film from the reel, hang it up to dry on line. Add a clothespin to the bottom of the film to prevent curling while drying.

16. With a wet, well squeezed out photographic sponge, wipe both sides of the film to remove excess water. This will help prevent water spots from forming.

INSPECTION

A simple method for improving your negatives with Pinakryptol Green

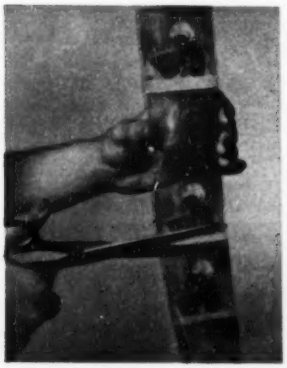
By JOSEPH FOLDES

5. After about half usual developing time inspect the film. Peel off short length. Handle film carefully, avoid scratches. Touch tab when pulling film out.

6. Hold film about 2½ feet away from Wratten OA safelight equipped with 10-watt bulb. Do not look through film. Look at the emulsion side of film.

11. Fresh hypo containing hardener is poured in next. Agitate film a few times at intervals to make sure of even fixing. Leave in hypo for fifteen minutes.

12. Hypo is poured back into bottle after fixing period. (Some highspeed hypos on the market may take a shorter time to fix film. Check your instructions.)



17. Cut dry film into convenient lengths and place the pieces into glassine envelopes. It is best to cut film while it is still hanging. This avoids scratches.

18. When sliding film into glassine envelopes, hold each piece by the edges to prevent finger-marking. Care with negatives will pay off in good prints.

HAVE you ever been swayed by expert advice on how to get perfect negatives through development by inspection and then found it was almost impossible to see under a dim green safelight when you put the idea to practice in your darkroom? Some people can learn to judge negatives by the feeble light required for fast panchromatic emulsions (see *What Do You Know About Available Light?* by Bob Schwalberg, PHOTOGRAPHY, Oct., 1953), but others just can't seem to acquire the knack.

If that's the case with you, try this simple method which I have used successfully for years, and which allows you to see clearly how the film is developing. The method adds only one new step to normal processing routine—the use of a desensitizing solution—Ansco's Pinakryptol Green, available at photo dealers. Thanks to this desensitizer you can process even fast panchromatic film by the comparatively bright illumination from a yellowish-green (Wratten OA) safelight.

On these two pages are detailed, step-by-step directions for inspection development with Pinakryptol Green. On the following spread are examples of "problem" nega-

WHAT YOU NEED TO MAKE DESENSITIZER

TURN THE PAGE FOR A GUIDE TO JUDGING NEGATIVES BY INSPECTION

tives and how to judge them during development.

The slight extra time spent with this method will pay big dividends in the quality of your negatives. By inspection processing, you will have no worries about the degree of exhaustion of your developer or about the possibility of under- or over exposure. You simply develop until negatives reach the proper density, disregarding the time element. If your developer should not work for some reason (exhaustion, contamination, etc.) you will not end up with blank film. When you see something is wrong, you can replace the faulty developer with cold water and let the film stand while you mix fresh solution.

Mixing the desensitizing solution is simple: pour 8 oz. of warm water into a dark brown 16-oz. bottle and dissolve in it 15 grains of Ansco Pinakryptol Green. When dissolved, add 8 oz. of denatured alcohol to complete the (*Continued on page* 176)

WHY DEVELOP BY INSPECTION?

HERE ARE SEVEN REASONS

1. You can see what you are doing.

2. You can stop development when negatives are at best density.

3. Changes in developer strength or temperature will not interfere with your getting good negatives.

4. Accidental under or overexposures can be saved during development.

5. Exhausted developer can be replaced without loss of negatives. Let film sit in water while you mix new batch.

6. Guess exposures can turn into good negatives by adding to or subtracting from developing time.

7. When available light conditions force you to underexpose greatly, you can compensate by forcing development and pulling negatives when they are at the point of best compromise between subject density and fog due to forcing.

HOW TO INSPECT

NORMAL PRINT

STUDIO PORTRAIT WITH DELICATE TONES

This is an average portrait quality picture. The negative with correct density is in the normal column. If developing is too short details in the light areas of negative will be lost. But don't wait until lightest area—the hair, in this case—is full of details because highlights (dark areas of negative) will be very much overdeveloped.

OUTDOOR DETAIL IN SUNLIGHT AND SHADOWS

There is considerable contrast in this picture. Here shadow details are important in the composition. Therefore, negative had to be developed until shadows gained sufficient density. No detail appears in underdeveloped negative. Warning! Do not go overboard and produce negatives that are too dense.

EXTRA DETAIL IN HEAVY SHADOWS

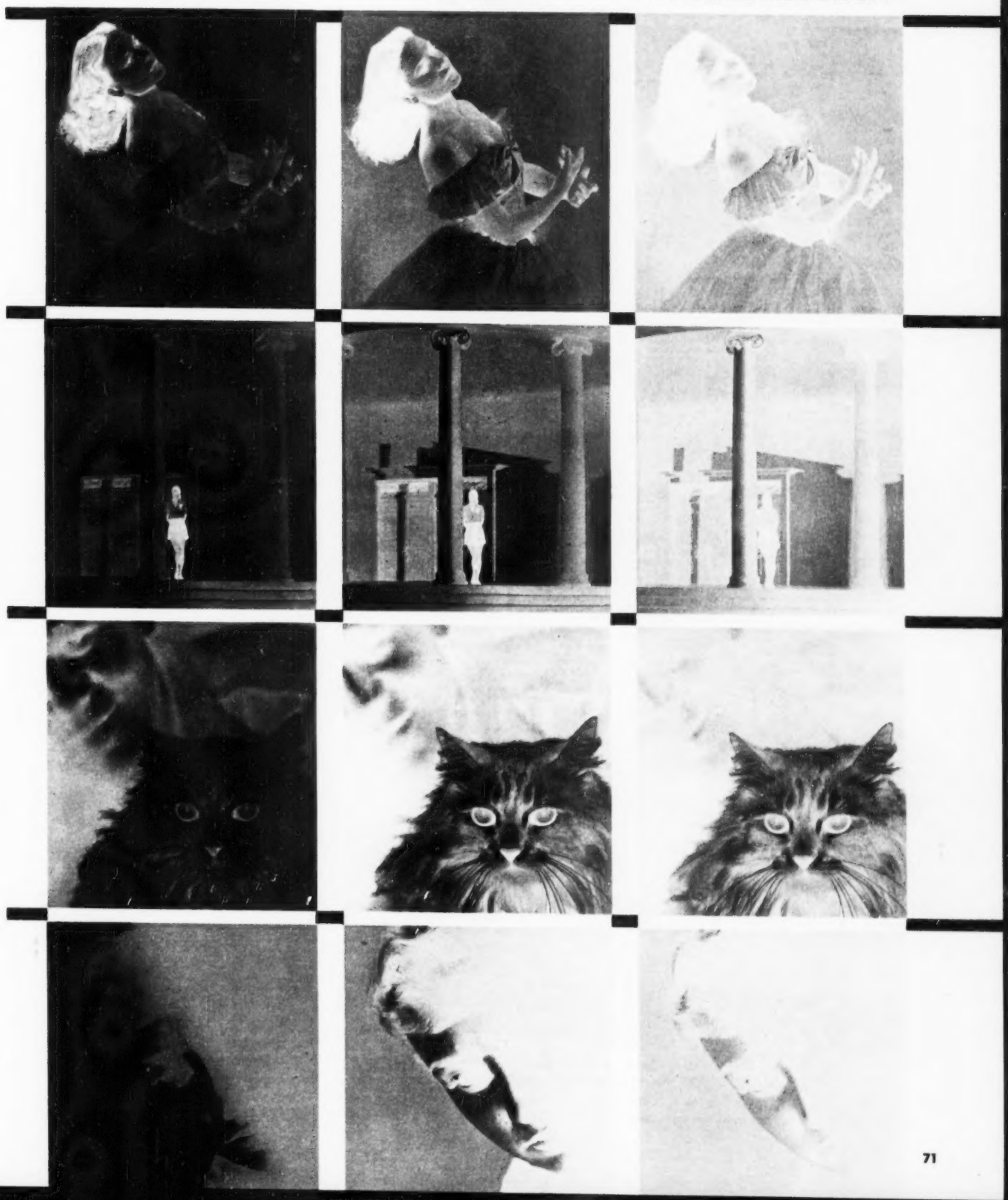
Shadow details in this shot add to the mood of the picture, but full details are not desired. The negative was developed until face in the shadow was just strong enough to record on film. Under safelight this detail is slightly visible. If the detail were clearly visible, film would be too dense.

DISREGARDED SHADOW TURNS DEEP BLACK

No shadow details are in this picture. The shadows were allowed to remain entirely black to create a low key effect. During development don't be misled and pull out film before highlight area is right. Light images look heavy on such film. Also, don't try to put details where no details should be.

FOR NEGATIVE DENSITY AND CONTRAST

OVERDEVELOPMENT **NORMAL** **UNDERDEVELOPMENT**



PRESS-TYPE

What they are, what they can do, and how to use them

By WALTER IAN FISCHMAN

Are you planning to buy a press or press-type camera? Have you recently acquired one but don't yet feel at home with your new equipment? Or are you dissatisfied with results from your present box? If the answer to any of these questions is yes, then this Camerette *is for you. On the following pages you'll find how-to-do-it text and pictures on using the press-type camera for sports and action, portraits and close-ups, architecturals and landscapes, flash and speedlight, and color. Here you'll find helpful tips and professional methods not usually included in instruction manuals, and advice on buying a used model.* **See pages 186-187 for an illustrated check list of press-type cameras.**

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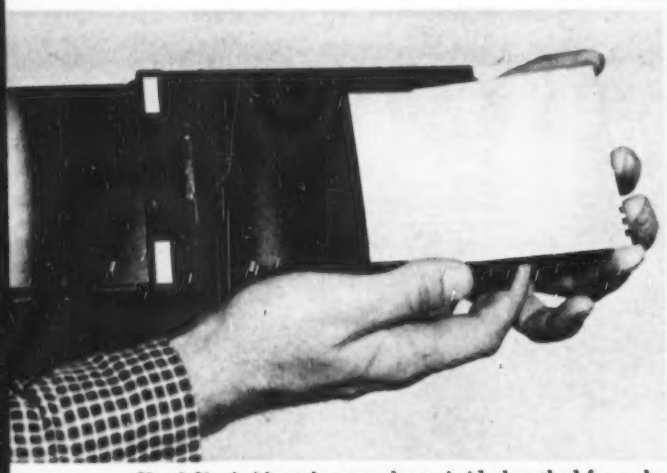
WHERE DOES THE PRESS CAMERA stand today, in this age of candid, available-light photography? Ten or fifteen years ago—when it was still the glamorous symbol of press photography—many

LOADING



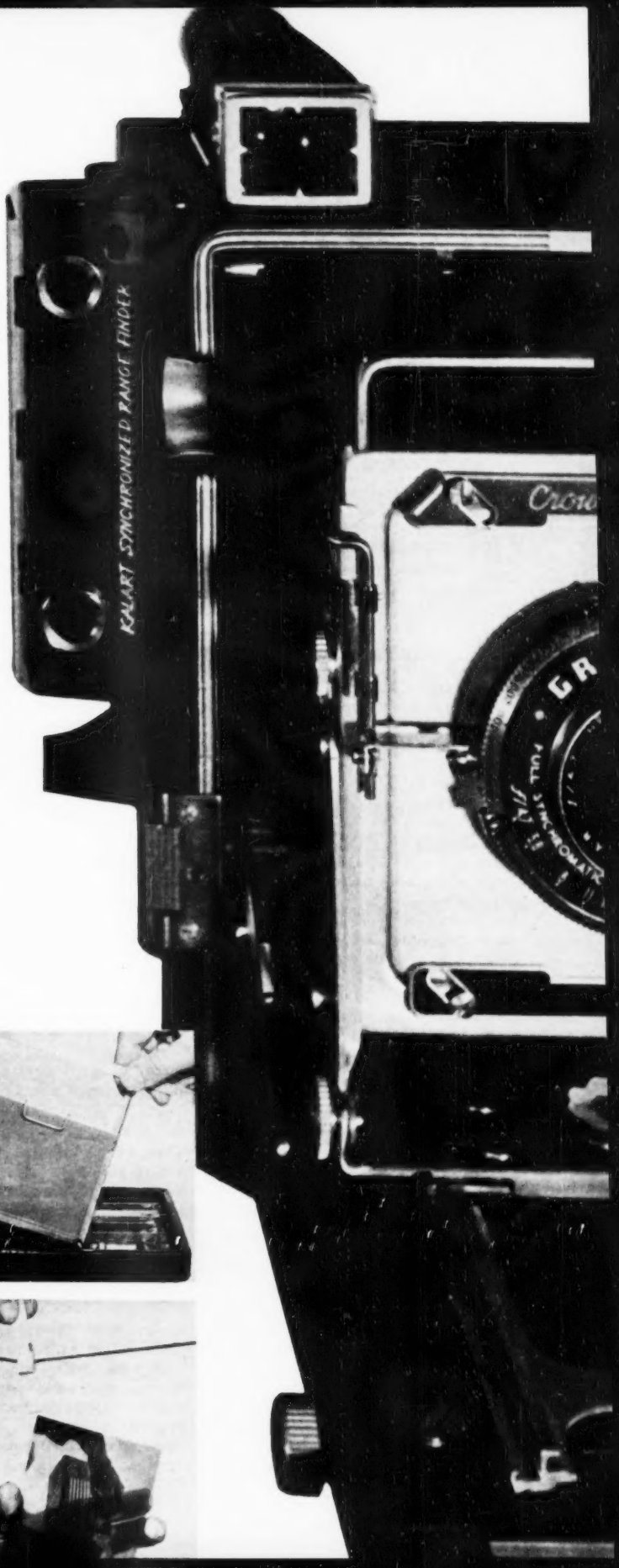
Sheet film holder takes two sheets, is ideal method for making a few shots of subject. Holder must be loaded in total darkness using notches on film as a guide. Emulsion side faces you when the sheet is held with notches at top right.

Film-pack adapter holds a 12-exposure film pack for rapid multiple shooting. Pack can be loaded in normal room light, then paper tabs are pulled after every exposure to move next sheet into position. Cost per shot is more than for sheets.

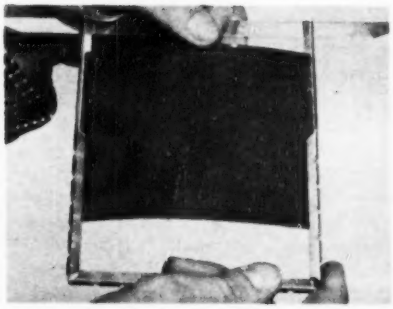
CAMERAS

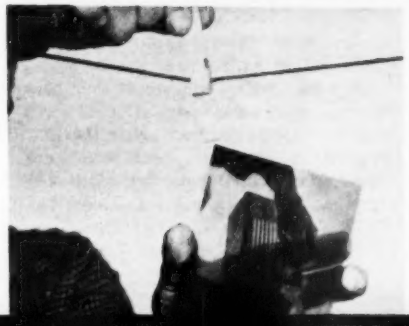
would-be professionals yearned for the day when they could afford a 4x5 box of their own. In 1953 the glamour is shared by the precision-built 35-mm camera and the twin-lens reflex, adopted and popularized by magazine photo-journalists. But with all the current enthusiasm for miniature equipment, the sale of press and press-type cameras is bigger than ever because so many professionals and advanced amateurs find that no other camera can fill so many of their demands so efficiently and well. Let's see why this is so.

To begin with, precisely what is a press camera? In its most generally accepted form, a press camera is a camera with a box-shaped body designed primarily for sheet film and film packs, although often there also are provisions for the use of roll film. Focusing is done on a full-size groundglass or by rack and pinion coupled to a rangefinder. Usually there are several viewfinders, but true press cameras never incorporate the reflex method of viewing and focusing. (*Continued on page* 195)



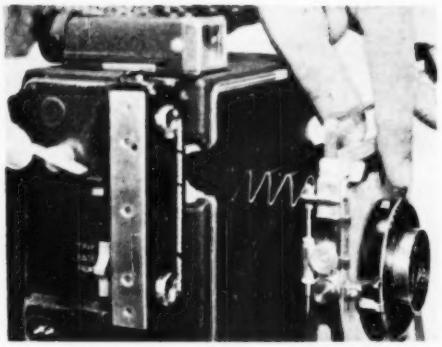
DEVELOPING





Tank development of sheet film is quick and easy. Top left, exposed sheet is removed from holder and placed in a hanger. (Hold sheet by edges.) Top right, hanger is put in developing tank and left for required time, then switched to similar tanks of stop bath and fix. Right, the washed films are hung up by spring-type clothespins to dry in a dust-free place.

Sports and action



Two shutters are offered by some press cameras: a focal-plane to stop extremely fast action, and a between-the-lens shutter for slower subjects.

A SUPERB action photograph is a meaningful instant snatched from a flow of movement. At one point in the simple action of a man sitting down in a chair, a halfback reaching for a ball, or a policeman pulling the trigger of his gun there is a single instant that is typical of the entire action. A photograph which captures this moment contains the impact of the entire situation. Truly great news and sports photographs, the ones whose force outlives the event they record, have this quality.

In the sports and action category, the press camera earns its name and reputation. This is due to the mechanical features of the equipment itself plus the creative thinking of the men who use the camera. Whether you're covering the big leagues or a neighborhood sandlot game, the press camera has much to commend it as a sports and action camera.

First is the matter of shutters. The front shutter with its usual top speed of 1/400 second (up to 1/800 second in one case) will stop most action. But for extremely fast-moving action the extended reach (up to 1/1000 second) of the focal-plane shutter comes into play. A word of warning: *when using one shutter be sure the other is open.* To be on the safe side, double check this point every time you start to shoot.

For moderately fast action it is possible to focus through the coupled rangefinder (if your camera is so equipped) and then shift back to the tubular viewfinder or wire sports finder on top of the camera to shoot (see illustrations). For quicker action, and if you don't have a rangefinder, prefocusing is the logical solution. Newspaper photographers sometimes preset their cameras at the anticipated distance of the action to be recorded. Should a sudden change in the shooting distance call for a rapid shift in focus, they know that a quick thumbing of the rack-and-pinion knob will shove the bellows forward or backward a predetermined amount. The lens usually is stopped down as far as practicable so that depth of field cancels out any minor errors.

You can work out a similar system for yourself, but this calls for considerable practice in judging distance accurately. An easier method is to set your camera for its *hyperfocal distance.* (See chart and detailed instructions elsewhere in this issue.) When your camera is set at the hyperfocal distance, everything from about half that distance to infinity will be in focus. This method works like a charm, but is practical only for medium and long shots in bright enough light so that a small aperture can be used.

Some sports photographers use a version of prefocusing called the "sideline shuffle." They preset the focus at 15 feet, for example, and then frantically move back and forth in a crab-like gait to maintain this approximate focus as the action of the game moves toward or away from the lens.

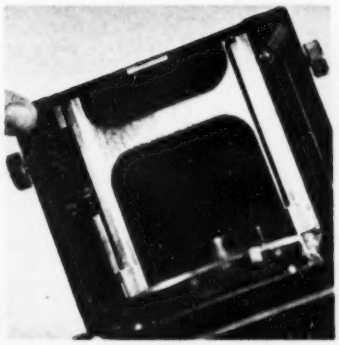
Successfully photographing action depends on several factors. Here are the important things to consider:

Speed: Different objects move at different rates of speed, ranging from about 4 miles per hour for a pedestrian, 20 for a man running, 50 for highway traffic, and 300 for a propeller-driven airplane in flight. Of course all parts of the object may not move at equal rates of speed, as in the case of a person walking—legs and arms swinging faster than the body as a whole moves forward. You must select your shutter speed to stop the fastest rate of action, if overall sharpness is important.

Distance: When you are farther back from an object, the image is smaller and moves a shorter distance across the film. Because of this, it is possible to use a slower speed with distant shots than with closeups. However, the focal length of the lens must be considered. The longer the focal length of the lens, the more shutter speed is needed to stop the same degree of motion—if the same degree of enlargement is given in the final print.

Angle: Say you are photographing a train. When you are at right angles to it the train will move across the film a maximum distance during exposure. If you shift to a 45-degree angle, the train, now moving diagonally, will go only a fraction of the distance on the film and

Coupled rangefinder is mounted on side of camera and synched with focusing track. You simply align two images to bring subject into focus.



Focusing scale can be preset for anticipated shooting distance (15 feet here). Use smallest aperture practicable to give maximum depth of field.

Tubular viewfinder on top of camera gives accurate coverage and can be used in combination with the coupled rangefinder or the focusing scale.

Wire sportsfinder permits fast, approximate viewfinding for grab shots and for tracking a moving subject.

Tackled ball carrier was recorded sharply by a 4x5 Speed Graphic and focal-plane shutter set at 1/1000 second. Neil P. Clemans won a prize in 1952 PHOTOGRAPHY contest for this action shot.

Exuberant outfielder also was caught with back shutter set at 1/1000 second. Super-XX, *f*/11, bright sunlight. Sandlot picture won a 1951 contest prize for photographer Ben De Brocke.

the action can be stopped with a slower shutter speed. You get an even greater reduction if you shoot the train coming directly toward or away from you.

Obviously, then, when covering action subjects you can get maximum action-stopping ability by avoiding extreme closeups and trying to catch the motion head on or at a 45-degree angle rather than at right angles.

When speed gets beyond the stopping ability even of the focal-plane shutter you can use the technique of panning. Say you are photographing an auto race and must shoot the cars from a right angle. The background isn't important; the subject is the speeding cars. Swiftly pan the camera to follow the cars zipping by. In this manner the movement of the cars across the film is almost nil, and in the print they are sharp, although the background is completely blurred.

Aside from these more or less mechanical tricks, the secret of good sports and action photography is a sense of timing. Learn to catch action at its peak—the outfielder at the top of his leap as he reaches for a ball, the high jumper sailing over a bar, the football player sprawling across the goal line. Peak action implies not only the emotional and visual climax of an action, but also the moment when motion is arrested for a split second while its direction is changing. Even a relatively slow shutter can stop action if you catch it during these peaks.—

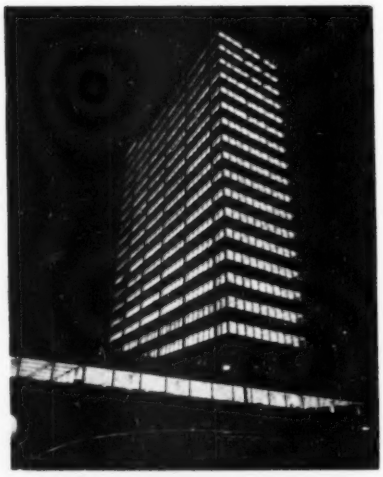
Architectural and landscape

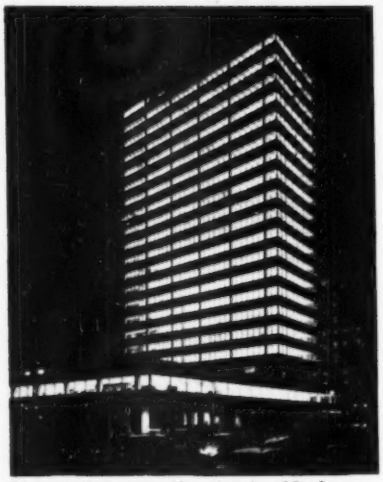
IT'S QUITE a jump from mobile, hand-held grab shooting where speed is at a premium to leisurely, meticulous photography of buildings and landscapes —but the press camera is well suited for both. For some architectural assignments nothing else will do except a view camera with complete front and back distortion controls. But in most cases the press camera can do the job well. Its advantages for architectural and landscape photography include a groundglass which is large enough for careful composition, ample negative size for recording super-fine detail, interchangeable lenses, and at least a limited number of lens adjustments for distortion control (see illustrations). Also it is rigid and heavy enough to withstand gusts of wind without vibrating.

Photographing buildings or landscapes is simple. It just takes a lot of time. You must wait for the sun to be at the right angle, the clouds to drift past, or until cars don't clutter the foreground. The camera work requires a little patience, too. Perhaps the angle must be shifted, the elevation altered, the lens changed, or a filter added. But this little extra time and creative thinking will pay off in a picture which captures the personality of the building or the mood of the scene. Too many snapshots are taken of buildings at whatever hour the photographer happens to find them. The sun with the areas of light and shadow it creates on a building adds character and emphasizes such architectural details as trim, cornices, and the texture of wood and stone. In general, avoid the flat, uninteresting, sun-behind-your-shoulder type of illumination, and use side or backlighting to dramatize form and texture.

Almost all good landscapes have one factor in common: a carefully selected center of interest in the foreground. The countryside stretches out in back of this, giving an illusion of depth. Here again, study the groundglass and be willing to explore new viewpoints.

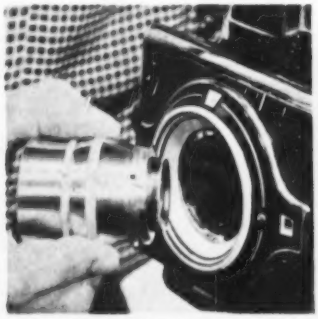
The problem of perspective distortion is a complicated one. The commonest example is the way vertical lines converge at an exaggerated angle whenever the camera is pointed up or down. Sometimes this distortion adds to the visual impact of the picture, but if you want to correct it, follow this simple rule—*keep your camera absolutely level*. Place a small pocket level on the bed of the camera and adjust the tripod until the camera is level both vertically and horizontally. (A few cameras are equipped with a built-in spirit level for this work.) But what if a level camera position cuts off the top of the building you are photographing? That's when the rising front adjustment comes into play. By raising the lens board you can keep the camera level and still include more at the top. Most press cameras have this rising front adjustment, and some have swings and tilts both for the lens board and the film plane in the back. With such controls you can bring perspective back to normal even if the camera is tilted.—▶





Distorted perspective (top) adds drama to low-angle view of glass-walled Lever House. In bottom picture, by Ezra Stoller, the converging lines have been corrected by front and back adjustments.

Groundglass back is used in combination with tripod for critical focusing and careful composing.



Interchangeable lenses permit wide-angle or long-focus shooting. Camera is the new Bertram.

Front adjustments of Linhof include rising-falling front, swings, and tilt for distortion control.

Back adjustments include swings and tilts. Not all press cameras offer as many distortion controls.

Close-ups and portraits

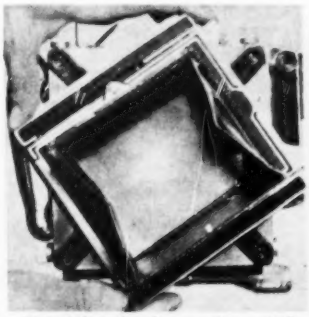
Child portraits are easy to make with a press camera, can be informal and spontaneous like this one by Richard Dean.

GROUNDGLASS viewfinding also makes the press camera useful for portraits and close-ups. Place your camera on a tripod in a studio and you have an excellent setup for formal portraiture. Not only does the full-size groundglass help you to visualize the final picture but it eliminates the problem of parallax, which can be bothersome when working in close without direct viewing. The 4x5 negative is large enough to permit retouching. Portraits made with a press camera often have a different quality from those made with a small roll-film or 35-mm camera. Because the mechanics of handling are a little more involved and may take more time, the press-camera portrait may have a deliberate, carefully-planned feeling about it. However, spontaneous and informal poses can be recorded with a press camera if it is hand-held and used as a candid camera. This calls for use of the viewfinder rather than the groundglass, of course. When handled in this way, the press camera shares eye-level viewfinding with the 35-mm camera, in contrast to the waist-level viewfinding of the twin-lens reflex. Which is more convenient —eye level or waist level—is entirely a matter of your own personal likes and the nature of the subject.

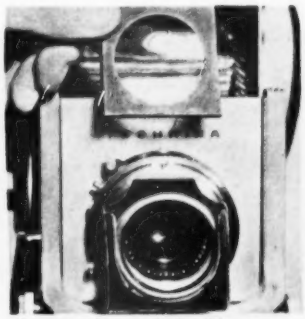
The full-size groundglass and its freedom from parallax adds copying to the scope of the press camera. With camera set up on a sturdy tripod or copy stand it is a simple matter to record faithfully old documents, paintings, or photographs. And for correction of color, the results of slipping different filters over the lens can be observed directly. In copy work, the important thing is to insure absolutely even lighting of the subject. Two light sources, evenly balanced, is the easiest way to do this.

The double or triple bellows extension available on some press cameras allows you to make extreme close-ups which actually magnify the subject. This is a relatively simple operation since the effect can be observed directly on the groundglass, and critical focus is assured. However, bellows extension decreases the amount (*Continued on page* 197)

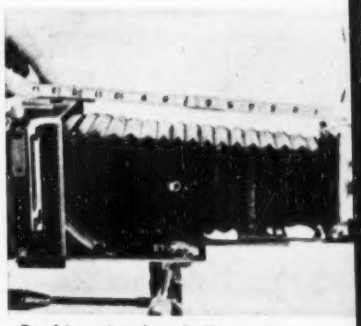
Group portrait of glamorous Gabors—Magda, Jolie, Eva, and Zsa-Zsa—was shot by Joseph Foldes with a 4 x 5 Graphic.



Revolving back permits switch from horizontal to vertical format without moving camera.



Inexpensive gelatin filters are easily adapted for press-camera use by simple metal brackets.



Double-extension bellows permits extreme close-ups which can give image larger than subject.

Flash and speedlight

MOST of the photographs in your favorite newspaper were made with a press-type camera and flash—many of them shot with a single bulb attached to the camera. The news photographers who took them often times were working under hurried, strained conditions, with the pressure of stiff competition and close deadlines, and they were using the simplest tried-and-true system for getting a picture every time.

(Newsmen tend to standardize on one type of bulb for most coverage and only switch when it is absolutely demanded by the nature of the picture. Exposure is pre-calculated for two or three zones of focus.)

Such simplified lighting technique—the flash-on-camera method—is acceptable under some circumstances. When picture content is paramount, lighting can go hang; at times the fact that the cameraman got any picture at all far outweighs any possible criticism of the sensitivity of the lighting. However, the flat light emanating from directly beside the lens violates rules of good lighting and should be avoided whenever time and circumstances allow a better approach.

For instance, if you will remove the flashgun from the camera—extend it at arm's length above and to one side of the camera—you will find the press camera capable of rendering as intimate and sensitive work as that usually associated with the small reflex camera. Flat facial planes will come alive with contours, and there will be a surprising increase in modeling and texture.

Next step in advancing your flash technique is to add a second (or extension) flash to the setup. Now the possibilities are multiplied—one flash on subject, one on the background; one bulb backlighting and one on the subject; one bulb on subject and one sidelighting. You can take it from here.

The trick of using flash to fill in heavy shadows cast by bright sunlight is accomplished easily with the press-type camera. It is a simple matter of slipping the proper sized bulb into the gun attached to the camera.

Bounce flash—causing the light to rebound from ceiling or sidewall—is another bit of technique you'll want to master. The lighting is softer, has more exposure latitude, looks more natural. Rough rule of thumb regarding exposure—in home-size room with light-colored ceilings—is to use two or three stops wider open than you would use for direct flash.

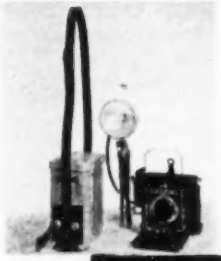
A press-type camera in combination with conventional flash or a speedlight outfit is the choice of many wedding photographers who want to take candid action shots indoors or out. Use the same short-cut techniques that you employ for outdoor action shooting—prefocus, use the wire frame finder, and shoot with film pack if practicable (to speed up the film-changing operation). With practice, spontaneous and candid photographs can be made even with 4x5 equipment.

The versatility of the press-type camera with electronic flash allows it to be used for all action news coverage including sports and, because it can be used as a studio and location camera, it can serve for trick shots such as stopping a bullet in flight.

One decided advantage of speed flash is the repeatability of the flash—eliminating the necessity of changing bulbs and of carrying an extra supply.—▶

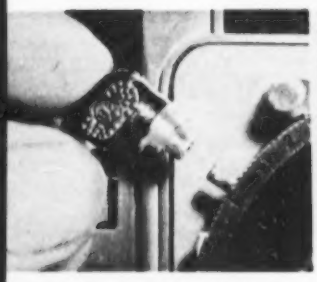
Press cameras are popular with wedding photographers, can take candid shots indoors or out, with or without flash. →

Fast sports action can be frozen with a focal-plane shutter and FP flashbulb, or with motion-stopping electronic flash.



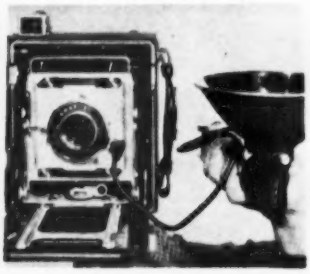
Portable speed flash, such as Ascor Midget at left, adds to press camera's versatility, is useful for publicity and cheesecake shots like that of Allyn McLerie (below) in Warner's *Calamity Jane.*

Photograph by Mac Julian

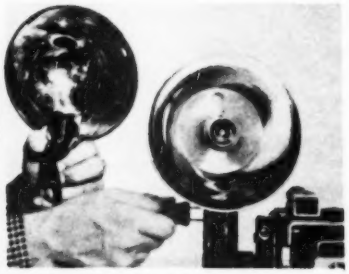


Flash synchronization cable from flashgun is attached to front shutter contact.

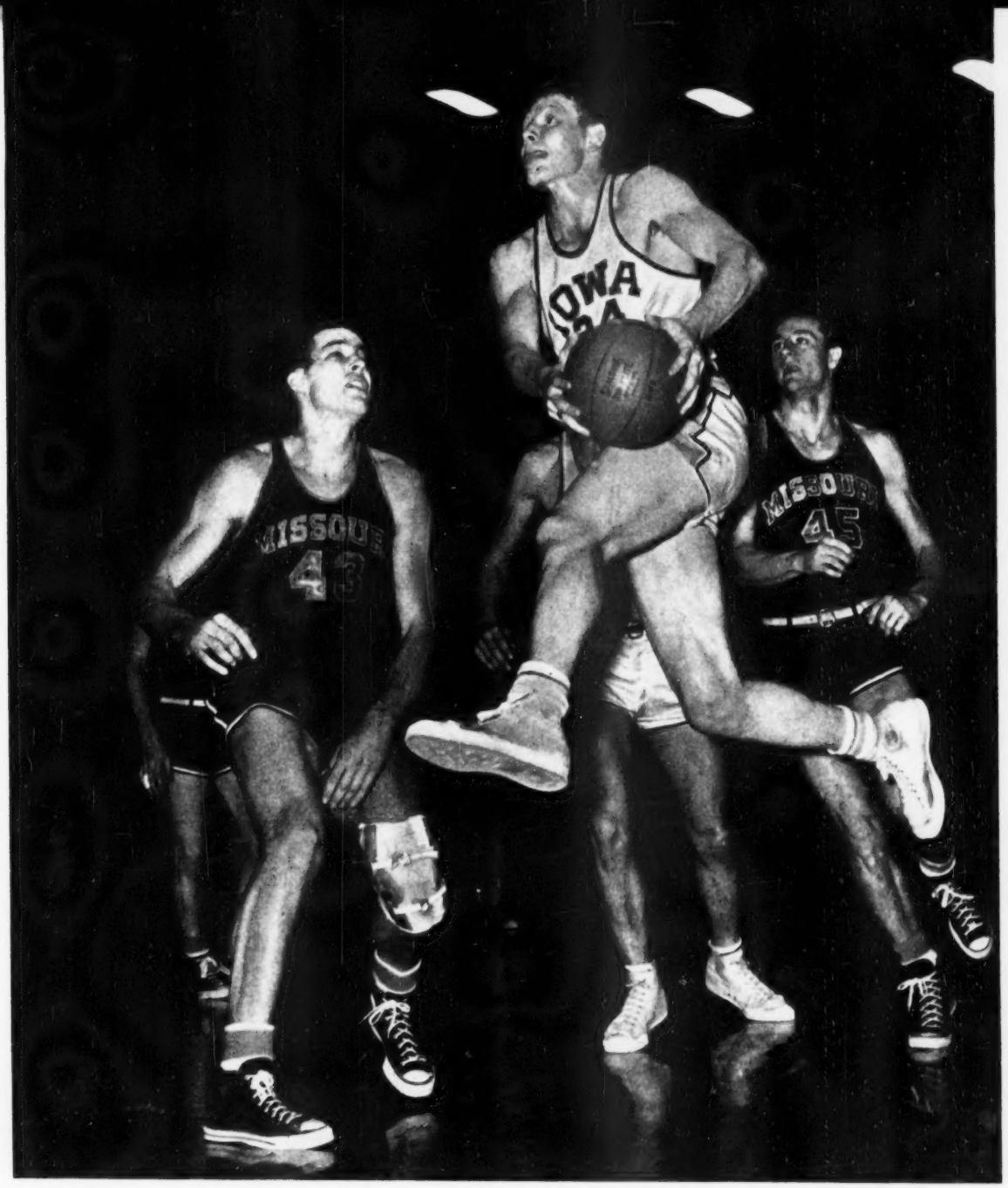
Focal-plane synchronization allows speeds of up to 1/1000 second, but long-peak FP bulbs must be used.



Bounce flash is easy with most press cameras because they have a readily-detachable flashgun.



Multiple flash makes possible more elaborate setups for modeling, texture, and dramatic lighting effects.



Photograph by John Durniak

Color

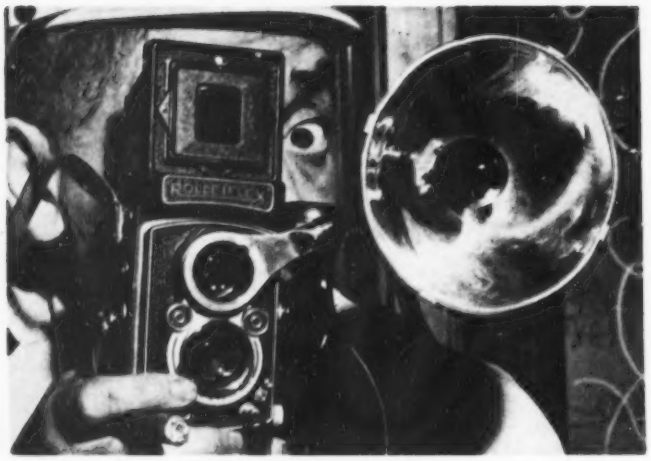
IS THE press camera suited to color work for the amateur? Well, *yes* and *no*. Major obstacle is cost—color film in larger sizes is expensive; so is processing. This can run your hobby cost into the upper brackets. There's no use making your per-shot cost so high that you tend to pass up pictures you'd like to make, or try to squeeze by on one shot when an extra "insurance" shot might guarantee correct exposure. Second, projectors for larger film sizes are bulky, oftentimes high priced. This means you have to forego the pleasure of projecting your transparencies on a screen. However, chances of marketing your color work are greatly enhanced if you use press camera film sizes. Though most photography magazines welcome good creative work even in 35-mm size, this open-mindedness tends to diminish with general publications. For the most part they want 3¼x4¼ size, prefer 4x5. As for viewing, many photographers who work in 4x5 find it sufficiently large for direct viewing.—

COLOR FILMS FOR PRESS-TYPE CAMERAS

Ansco Color Daylight and Tungsten
Ektachrome Daylight and Type B
Ektacolor Type B (sheets only)

With roll-film adapters

Ansco Color Daylight and Tungsten
Ektachrome Daylight and Type B
Kodacolor Daylight and Type A



Famed **Weegee** *used this almost invisible light in a movie theater. You too can use it to shoot in the dark at parties to surprise and amaze your friends*

for super-candids

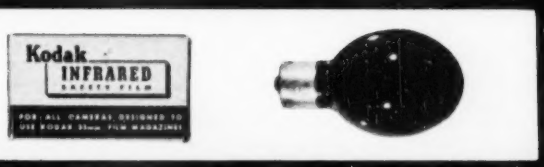
TRY INFRARED FLASH

Shooting in the dark, Weegee recorded tension, boredom, merriment, and rapt attention on faces of unsuspecting moviegoers with a Rolleiflex, infrared film and flash.

I LIKE PEOPLE. I like to catch them with my camera as they really are, when they are relaxed—when they are really themselves. This means candid shooting. But there is no such thing as a "candid camera"; it is the photographer who must be candid. A movie theater is an ideal place to find people enjoying themselves—except that it's almost totally dark. You can't use flash; that might start a riot, and would surely annoy the patrons. The obvious answer, I decided, was infrared flash. I took a picture of the theater manager in the dark, to prove that I could do it, and he gave me permission to shoot the audience, while disguised as an ice cream seller. I used a 4x5 Speed Graphic for general views and a Rolleiflex with 35-mm adapter back for the close-ups. The long shots were made from the balcony, with one flashbulb on an extension clamped to the railing, one near the camera. Focusing was tricky; in the dark you can't use an ordinary rangefinder, so I did a lot of expert guessing. For the close-ups I prefocused at six feet. When I saw something interesting happening, I tripped the shutter and nobody was the wiser. Why not try some super-candids yourself?—*Weegee.*

From balcony. Weegee caught cross-section of audience "being themselves." See Weegee's disguise in *Candid Shots.*

Comparison shots: Above, model shot on pan film with clear bulb. Below, same girl, same pose, with infrared film and bulb. Note "black-eye" effect. Identical background: red at left, green at right.

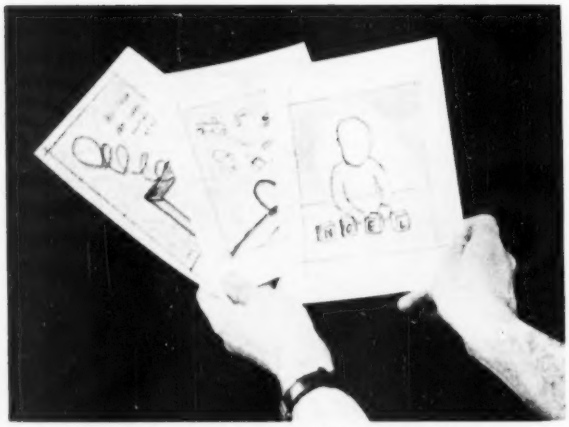


WHEN YOU TRY SUPER-CANDIDS . . .

- Get Kodak Infrared film in 20-exposure rolls of 35 mm, or in sheet-film sizes to 8x10.
- Flashbulbs to use are 5R, 11R, and 22R. (With focal-plane shutters, use slow speeds.)
- Remember to correct focus. Follow red-dot markings on lens barrel, or consult lens data sheet. (Rough correction: extend lens by ¼ of 1% of focal length.) Stop down as much as possible to minimize error.
- For exposure, follow bulb guide numbers. (Sample exposures at 10 feet: with 5R—1/50 at f/6; with 22R—1/50 at f/10.)
- Process film in total darkness, or with infrared (Series 7) safelight. Use regular developers, following instructions.

Are your CHRISTMAS

If not, now is the time to plan and make them. Follow these simple step-by-step directions for unusual paste-ups, then turn the page for more ideas from readers



1 From rough sketches select one idea, assemble the props and lights, and outline shooting schedule. Paste-up should be planned larger than finished card is to be. When a final copy print is made, reduction in size will help eliminate any small imperfections.

THIS YEAR keep your promise. Don't wait until the last possible minute before starting to work on your photographic Christmas cards. Although they're not difficult to make, a good one does require planning and a little time.

Your family, your pets, the house you live in, your community, job, special activities, hobbies —any of these can furnish many basic ideas around which to build your holiday greetings.

First of all, decide what type of card you want and work up some rough pencil sketches, making sure to plan a size which will fit available mailing envelopes. Of course the type of equipment you own (or can borrow) will have something to do with how ambitious you can be. But elaborate or simple, a well thought out and neatly prepared personalized card will make a hit with your friends.

Your photo dealer carries many types of inexpensive ready-made greeting card masks and deckle-edge contact papers which easily can be adapted to fit your own ideas. Photographs you already have in your files, a few shot to order (as Whitaker did for the card shown at right), or a combination of both can be used. A word of warning, however: when you combine several photos in one card be sure that lighting, contrast, and tonal values match as perfectly as possible.

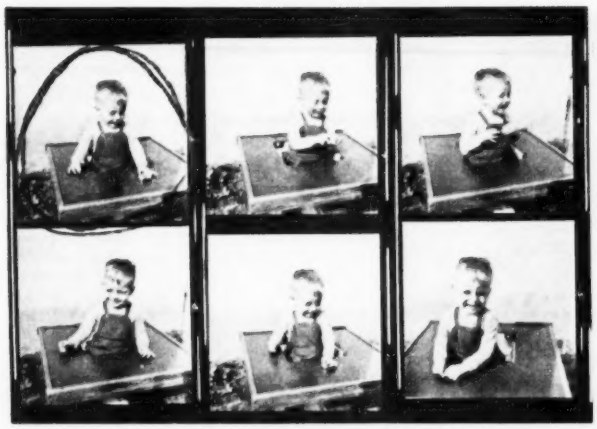
So this year, surprise your friends with your own personalized cards. And if you think you have a good one, put *us* on your mailing list, too! It might win a prize. See elsewhere in this issue for details about our Christmas card contest.—

5 Next step is to make enlargements, to scale, of selected figures on single-weight glossy paper. They should match in contrast and be on the soft side with details in highlights and shadows. Reverse prints on light box and use #000 sandpaper to thin paper where edges will be, then cut out figures with razor blade or scissors. Next, brush the edges with spotting color so they will be invisible when pasted.

SEE NEXT PAGE FOR MORE IDEAS FROM

CARDS ready?

By RUSS WHITAKER



2 Where different shots of figures are used, take them all at the same time and place to insure matching contrast and identical lighting. The set of contact prints above shows how a toy helped to stimulate the action desired for the paste-up, and also made the boy more spontaneous and natural in his poses.

3 Keep negative contrast as low as possible. Here this was done by giving full exposure (according to meter), then cutting normal development time slightly.

4 All elements of paste-up must harmonize. Two diffused spots, one on background, other on blocks duplicated outdoor lighting. A 4x5 view camera was used for this.

6 Actual pasting is done with rubber cement applied to both joining surfaces and allowed to dry partially before mounting. Sheet of wax paper between surfaces (removed as you paste) simplifies correct positioning of cut-outs on the layout.

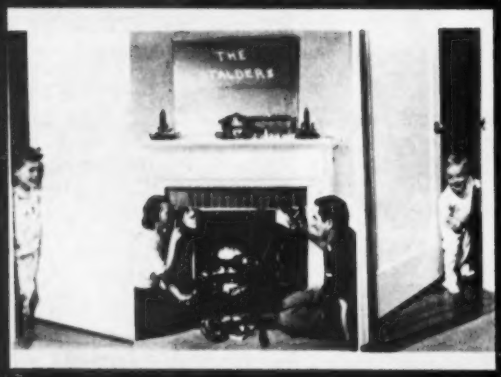
7 Final steps are spotting, painting in of shadows with spotting dye, and copying, here done with 4 x 5 Graphic View and normal panchromatic film. Negative of name was sandwiched with copy negative, and final prints of card (right) then were shot.

LAST YEAR'S PRIZE-WINNERS

HERE ARE MORE GREETING CARD IDEAS

Photographic equipment worked into a Christmas theme was a prize-winning idea of Barry Kramer, of New York City. The two still-life setups were photographed in his studio with an 8x10 Ansco View camera; the lighting was four 100-watt floods. His cover picture was taken at *f*/32 and 1 second; for the inside greetings he made an exposure of 15 seconds at *f*/32. The latter required that the camera be raised to a height of 9 feet to get everything in.

Window shopping was the clever idea of F. Charles Gumprecht, of Wheat Ridge, Colo. Using a 35-mm Perfex camera with a 50-mm *f*/2.8 lens, he photographed the window at *f*/11 and 2 seconds, then made a shot of the children at *f*/8 and 1/25 second. The two photographs plus the silhouettes (the blackened reverse side of cut-outs from the photographs) and the hand-lettered line work were recopied. Final print was multiple exposure from 3 negatives.



Henry T. Stalder, of San Mateo, Calif., used seven negatives to make this family greeting card. Using a 4x5 Speed Graphic, he first recorded the children with a No. 2 flood as main-light and a No. 1 as fill. Exposure: 1/100 second at *f*/4.7. Fireplace scene was bounce flood, delayed action (so that Stalder could get in the picture). "THE STALDERS" was printed on the negative in india ink, "MERRY XMAS" on white paper shot on Contrast Process Ortho.

Combination cut-out and paste-up is the work of Edwin Frey, Detroit, Mich. With a Kodak 35 he photographed the family group and copied the paste-up of the hand lettering and religious picture. He made the prints on thin enlarging paper. First he made all cover exposures, then inside exposures. After development, sheets were folded and the hole cut to reveal nativity scene.

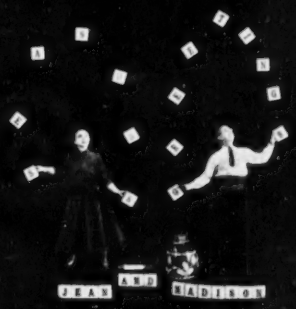
FROM THE 1952 CONTEST

These seven prize-winning cards demonstrate about every trick in the book: cut-outs, paste-ups, silhouettes, table-top setups, double exposures, and multiple printing

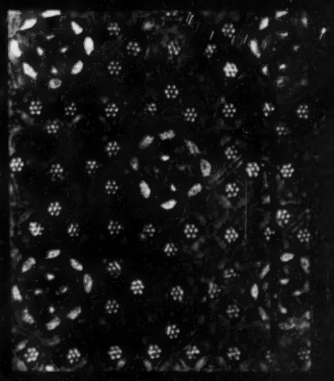
CAMERA GEAR which spells out holiday greetings, a Christmas tree decorated with family portraits, fantastic feats of juggling, a low-key shot of a Javanese statue—these are some of the unusual ideas featured in last year's crop of Christmas card contest winners. Study them carefully because the techniques used, although basically simple and easy to duplicate, have created some very interesting and effective holiday greeting cards. A few are elaborate and others are quite simple, but all are distinctly personal. The methods described here and the step-by-step instructions for making paste-ups on the preceding spread, will help you turn out some truly distinctive cards this season. A good idea, a little planning, and the knowledge of how to use basic camera equipment is all that's necessary. So get a head start now, surprise your friends, and send us a copy—it may win a prize.—

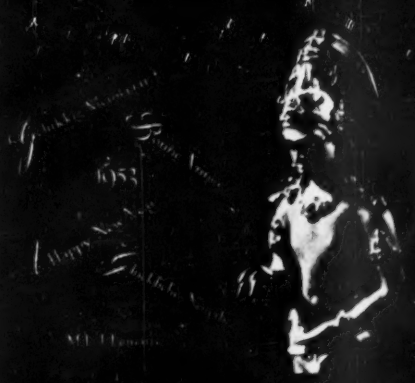
Elsewhere in this issue you'll find complete details on how to enter your photographic Christmas card in our annual contest.

Christmas tree motif was the group project of Victor J. Nelson and family, of Salt Lake City, Utah. Individual portraits of family members were taken with a Pacemaker Crown Graphic at *f*/11 and 1/50 second with two No. 2 floods. The six negatives were cropped and placed in a glass sandwich for simultaneous printing. Prints were toned, trimmed and stapled to cut-out paper Christmas tree.



Christmas juggling was the work of Madison Gilbert, of Owosso, Mich. He used an Anniversary Speed Graphic to make montage shots. With a No. 1 and No. 2 flood he exposed for 1/25 second at *f*/4.5 for the shot of the figures. These were blown up to scale, mounted with wire braces, and set up on table-top background. Alphabet blocks were suspended by black threads, and the entire setup photographed for final print.



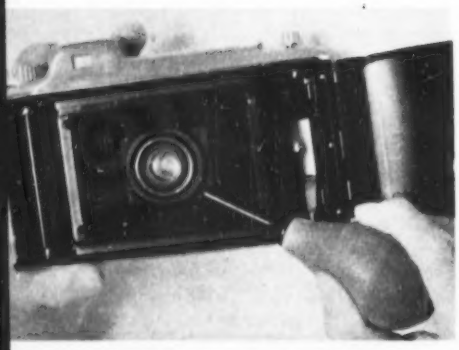


F. L. Lemaire of Amsterdam, Holland, made this card from two negatives. A 9x12 view camera was used for both. The greetings were lettered on a black background and copied. For the statue, the black background (pin holes created the stars) first was photographed with a 500-watt light behind it. The statue then was lighted with two spots and a double exposure made. The outside cover was dry-mounted batik cloth.

HOW TO TAKE CARE OF YOUR CAMERA

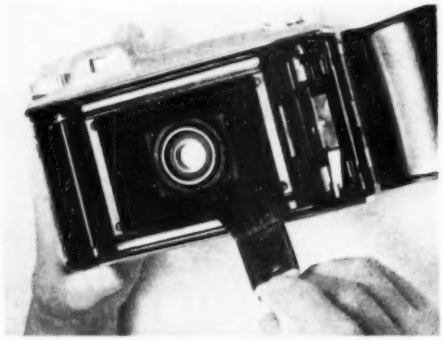
These graphic steps will help you keep your equipment in top working order. You'll need lens tissue and cleaner, ear syringe, brush, cotton swab, soft cloth, and small flashlight

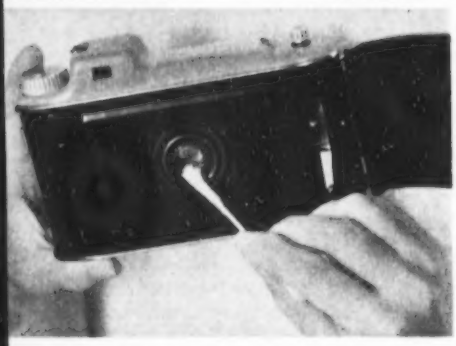
By RAYMOND C. HOLDEN



←**Open** camera back (leave bellows folded for time being for easy access to lens), loosen dust and dirt from corners and crevices with small ear syringe. (Never store a dirty camera. Unload and clean it before putting it away.)

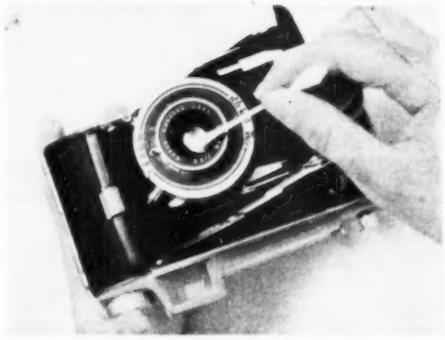
Remove loosened particles of dirt→ with soft brush. Be sure to get into film spool areas too, where bits of backing paper sometimes accumulate. Use lintless cloth for final going-over—and you're ready to clean rear lens element.





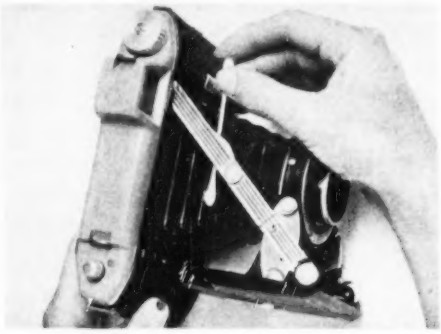
←**Lens tissue** on a toothpick swab is best for dusting lens. Use a light circular motion and very little pressure. Remember that if a fingerprint is not removed from the lens surface, it will in time etch itself into the soft glass.

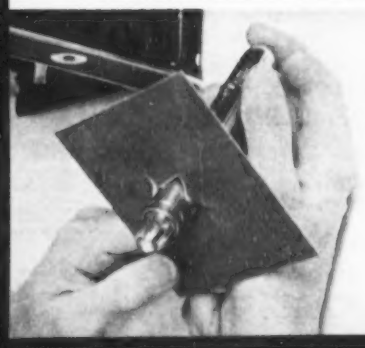
Front lens element can be dusted→ with tissue, or polished with a liquid lens cleaner, as shown, if necessary. Your dealer carries such liquid cleaners. Follow instructions on bottle carefully. One bottle will last you a long time.



←**Flex** folding camera as shown. If any metal parts tend to bind, try to dust them with an air blast, or rub them with paraffin or blow graphite into the binding parts. Bit of dry lubricant is adequate; remove surplus. Do *not* use oil.

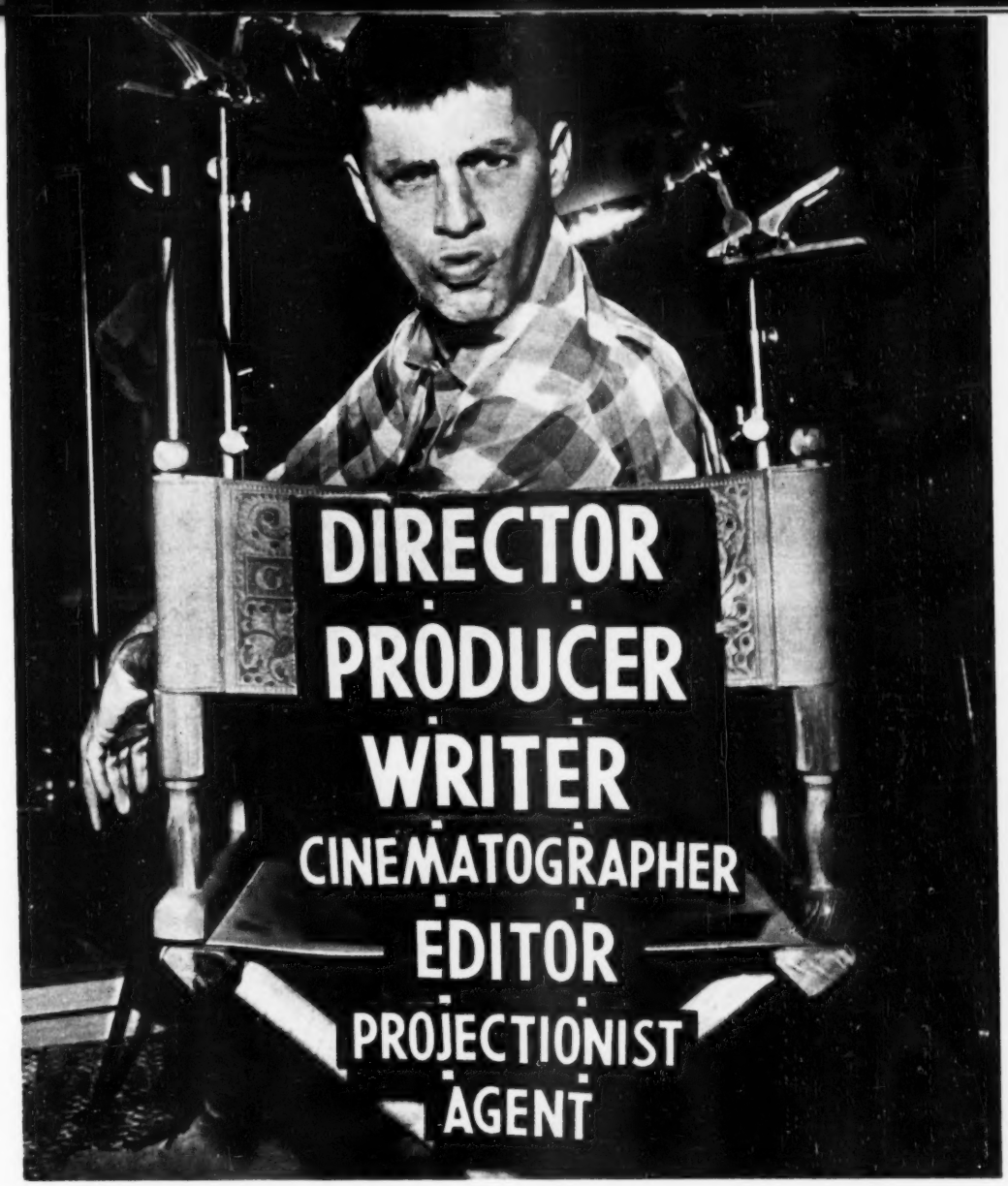
Hard-to-get-at places can be→ dusted with small cotton swab. Such swab also can be used to apply a good grade of leather dressing (available at many camera shops) to camera body and bellows—to keep them presentable.





←**Bellows** can be checked for light leaks by cutting piece of heavy paper or light cardboard so that it will fit snugly into opening of camera back. Then cut hole in cardboard so that it will accept pen-type flash, as shown.

With penlite and cardboard in→ position, take camera into a darkened room, let eyes get used to darkness, turn on penlite and move it slowly back and forth. Any leaks will show up plainly.



JERRY LEWIS — *movie maker*

By BOB CLOUSE

Photographs by the Author

(Mad-cap Jerry Lewis—slap-happy, lovable, screwball master of comedy on screen, stage, radio and TV—is an inveterate clown except when he turns amateur movie-maker. Then he becomes earnest, serious, and uses sound ideas and techniques such as those he gives out with in this exclusive PHOTOGRAPHY *interview.)*

LIKE sitting on a critical mass of uranium" is how a Jerry Lewis production has been described and the depiction is correct with one important qualification. This critical mass of uranium is controlled. A perfect example of organized confusion, Jerry is everywhere, arranging lights, moving and adjusting the camera, taking meter readings, making changes in the script and forever asking for quiet.

This evening he was to shoot some of the last scenes of his newest epic, *Come Back Little Shiksa*, a satire on the award-winning movie *Come Back Little Sheba*. Jerry had his "production unit" set up in a smaller home in the rear of the Lewis home. The smaller home, actually a rumpus room, was jammed with members of the "cast," about eight of them, four members of the "crew" (*Continued on page* 164)

PLEASE TURN TO PAGES 164-165 FOR LEWIS' HINTS TO FELLOW AMATEURS

THE 1953 CONTEST —

how it was judged

A DISTINGUISHED JURY of photographic experts picked the winners in the 1953 PHOTOGRAPHY International Picture Contest, which drew a record-breaking 91,000 entries from 32,000 amateur and professional photographers all over the free world. The panel included Wilson Hicks, picture consultant and former executive editor, *Life* magazine; Irving Penn, staff photographer, *Vogue* magazine; Arthur Rothstein, technical director of photography, *Look* magazine; W. Eugene Smith, staff photographer, *Life;* Edward Steichen, director of photography department, Museum of Modern Art; and Frank Zachary, graphics editor, *Holiday* magazine. In the absence of Norris Harkness, president of the Photographic Society of America, ties were broken by the ex-officio member of the jury, Bruce Downes, editor of PHOTOGRAPHY magazine.

After many grueling hours before easels, projection screen, and light box the jury completed its chore of picking

Six contest judges turn analytical eyes on one of the color entries. Seated, left to right, are Arthur Rothstein, technical director of photography, *Look;* Irving Penn, staff photographer, *Vogue;* W. Eugene Smith, staff photographer, *Life;* Frank Zachary, graphics editor, *Holiday;* Edward Steichen, director of photography department, Museum of Modern Art, and Wilson Hicks.

280 winners of prizes totalling $25,000 in United States Savings Bonds. The $2,000 first prize in color was awarded to Swiss photographer Werner Lüthy for an eerie, arctic seascape of icebergs by moonlight. The $2,000 first prize in black and white went to Farrell Grehan, of New York, for a sensitive, poetic picture of a little girl in a city back yard. These and many other prize-winners are reproduced on the following pages. A complete list of winners begins on page 143.

As has become traditional in the history of the 14-year-old contest, more than 100 of the top prize-winning pictures in color and black and white have been brought together to form the 9th Annual PHOTOGRAPHY Traveling Salon. It is now being exhibited at the Kodak Information Center in Grand Central Station and in the International Business Machines Building in New York. During the next few months it will be shown throughout the country.

Aside from the unprecedented number of entries (topping last year's record high by about 17,000) the 1953 contest showed some interesting trends. Conspicuous among amateur as well as professional entries were the relatively large number of candid, natural-light, "slice-of-life" pictures. There were many attempts, sometimes fumbling and unsuccessful, sometimes effective, to capture the "decisive moment," and proportionately fewer examples of the traditional salon approach. The contest gave signs that amateur photography is entering an era of transition between the old type of pictorialism and a future not yet clearly defined.

In the color, which included about one-fourth the total number of entries, there was a noticeable breaking away from past cliches. Gaudy colors and the picture-postcard type of shot were less in evidence, and there were many examples of color used subtly and with imagination. Thirty-five-millimeter slides not only greatly outnumbered all other sizes of color entries but in general ran higher in picture quality.

The choices made by PHOTOGRAPHY's jury of tough-minded experts were dictated by standards in which imagination and vision as well as technical excellence were leading factors. The yardsticks by which these prize-winners were judged inevitably will not please everybody. The members of the jury were given a free hand. They endeavored, in the placement of awards, to encourage creative thinking, experimentation, and ideas which the photographer felt important enough to convey to other people. Insofar as it adhered rigidly to these standards, this judging of a great popular contest was perhaps unique.

The panel's choice of winners may well stir up a heated controversy. Not everyone will agree with each individual choice, but it is only fair to remember that this was a jury of exacting professionals who hold strong views about what makes a good picture.

Impatient with cliches, the obvious, the phony, and the corny, they looked for pictures which showed imagination and the deep penetration of the thinker and the poet. In the search some worthwhile pictures may have been rejected. Starting on page 127 are a few pictures which had individual appeal to various members of our editorial staff.

In any case we think it was one of the most interesting and significant competitions in the long history of PHOTOGRAPHY's great annual contest. An effort was made by the judges to bring into focus new concepts of photographic destiny, to open the way to new creative roads for the future. Whatever controversy may arise over their choices, the boldness and courage of our judges in making their selections may well mark a turning point in determining future standards of photographic excellence.—

Photograph by Bob Schwalberg

picture consultant and former executive editor, *Life*. At rear, left to right, are Bruce Downes, PHOTOGRAPHY editor and ex-officio member of jury; Louis Greenberg, assistant, and Camille J. Pelletier, PHOTOGRAPHY picture editor.

First Prize: CITY CHILD by Farrell Grehan

Wielding paddles, to facilitate judging, are Penn, Smith, Zachary, and Steichen. The paddles had a white "in" side and a black "out" side.

Photographs by Bob Schwalberg

The top prize-winners in BLACK & WHITE

Why the judges picked them

FOLLOWING every contest, the most-asked question is: "Why did such-and-such a picture win a prize?" If, after looking at one of the prize-winners, you feel the need to ask such a question, no comment by someone who enjoyed the picture is likely to change your mind. However, we thought you might be interested in hearing the judges' personal reactions to the top prize-winners in color and black-and-white. (See page 98 for comments on the color winners.)

Smith

FIRST PRIZE: CITY CHILD by Farrell Grehan

"This was the only photograph in the show that I felt was a complete picture in form, content—with poetry—the photographer in command of his vision, his medium. It is a photograph to be lived with, for it has more to give than its direct, physical image. It states, it indicates, it leaves enough unsaid to allow the imagination to continue."

Penn

SECOND PRIZE: BEACH SCENE by Fran Nestler

"The beach picture is simple and unaffected; the people seem very human and real. To me, this direct, natural quality is an important achievement in a photograph."

Hicks

THIRD PRIZE: JOANNA by Richard Pousette-Dart

"Joanna is a good picture because of the conflict between Joanna's dignity and her inescapable childishness. She is so aware of the importance of the occasion and so unaware of the impossible position in which she holds the cat. The picture is essentially humorous, but the humor is of a gentle quality rare in photography."

Zachary

FOURTH PRIZE: MASQUE by Robert Frank

"I liked the rather weird quality of this photograph. The juxtaposition of the clown's face with the human face gave me a kick. I also liked the way it was expressed graphically—printed dark and with strong grain, which helped augment the mood. It is an unusual picture seen in a situation which might not have suggested a photograph to an untrained eye."

Steichen

FIFTH PRIZE: PRIVATE WORLD by Saul Leiter

"In the welter of prints of children submitted to the judges—mostly of the cutie-pie variety—two were distinctly outstanding for their rendering of the magic quality of childhood—the present day photographic equivalent of Lewis Carroll's Alice in Wonderland. *The enchantment in the first prize winner and this exquisite little Alice are photographic poems found floating along the streets and back yards of New York."*

A complete list of prize-winners begins on page 143

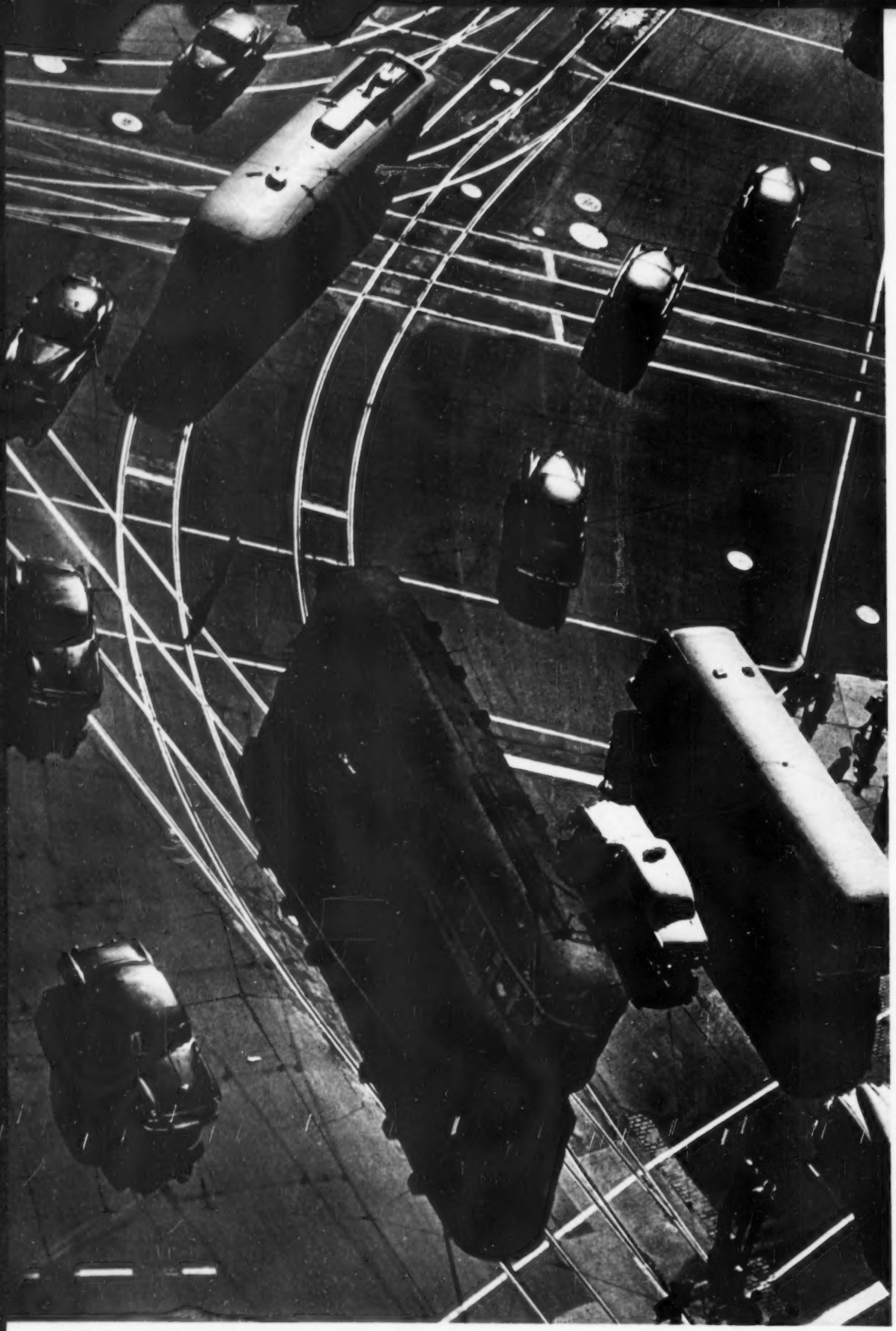
Second Prize: BEACH SCENE by Fran Nestler

Third Prize: JOANNA by Richard Pousette-Dart

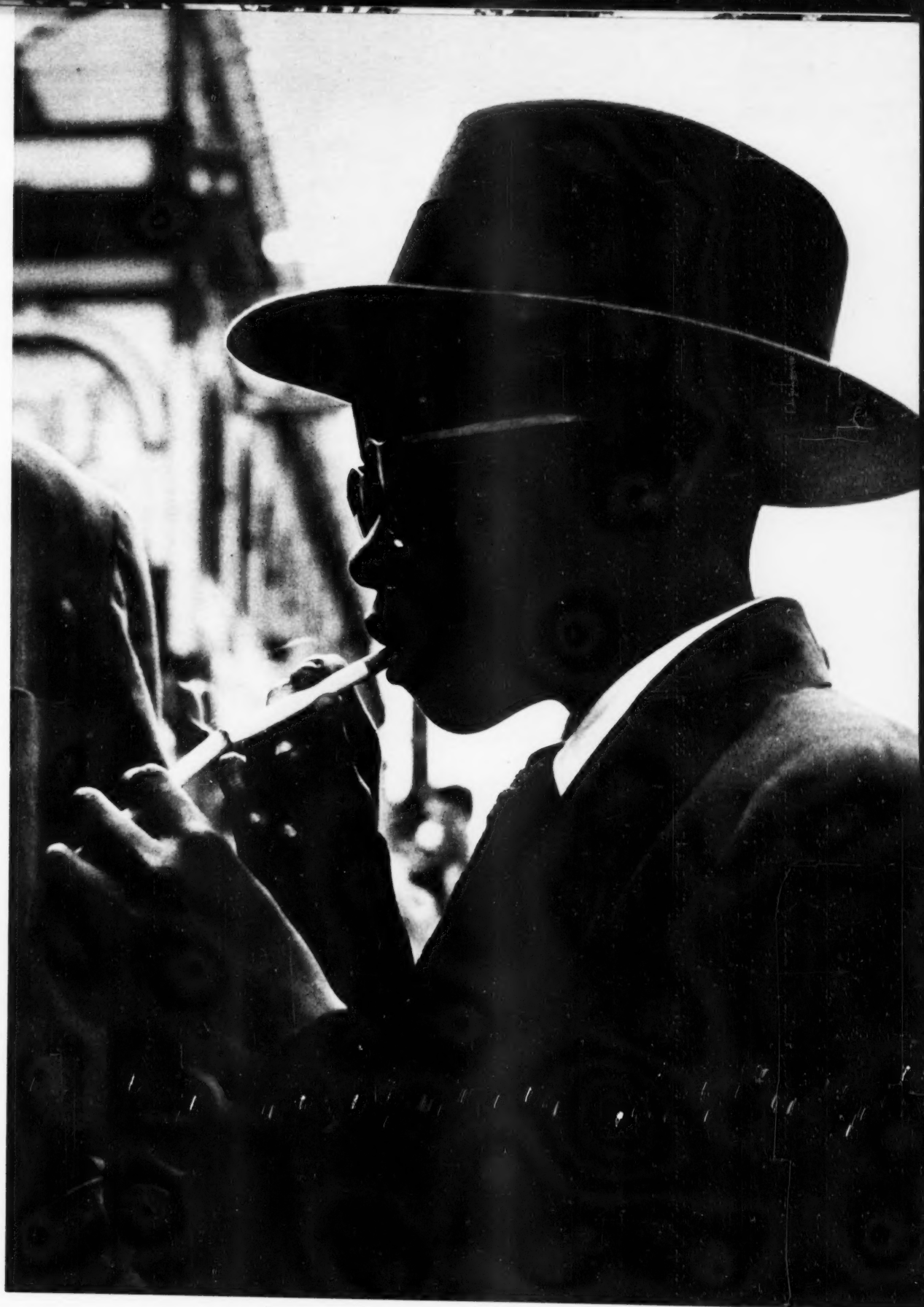
Fourth Prize: MASQUE by Robert Frank

Fifth Prize: PRIVATE WORLD by Saul Leiter

MOON-FACE by Heihachi Tachikawa



FIVE O'CLOCK SHADOWS by Cornelius E. Westveer



LIGHTING UP by Victor Obsatz

Crouched around light box, left to right, are Penn, Smith, Zachary, Steichen, and Hicks.

Photographs by Bob Schwalberg

The top prize-winners in COLOR:

Why the judges picked them

Penn

FIRST PRIZE: ARCTIC NIGHT by Werner Lüthy

"I liked the iceberg photograph because it was not arty or pretentious by any stretch of the imagination. It was the kind of picture anyone might have taken as a memento of an evocative scene. When I looked at it I wished I could have been there too, under the arctic moon."

SECOND PRIZE: STEEL TOWN by Sgt. William D. Bolene

"In the second prize for color I admire the photographer's daring. He really tackled something when he took the steel-town picture, and he brought it off very well. It is an excellent example of how the color medium can be pressed to lively and dramatic effect, and the subject itself has value."

Hicks

THIRD PRIZE: TREES by Irwin Lubroth

"Not a great picture, but a pleasing one. I felt it was a relief from the gaudy, picture-postcard use of color photography."

Smith

FOURTH PRIZE: UPSET by Mark W. Scott

"I agree with Penn, who called this a 'magical picture.' There's a lot of tension here; it's truly a decisive moment—the horse has toppled, the jockey has fallen, the people are running, and the whole equilibrium of the scene is shattered. I felt a sharp sense of immediacy. Although the technique is secondary to the emotional content, I think it's an expert performance of stopping action in color."

Zachary

FIFTH PRIZE: IRON HORSE by Amo De Bernardis

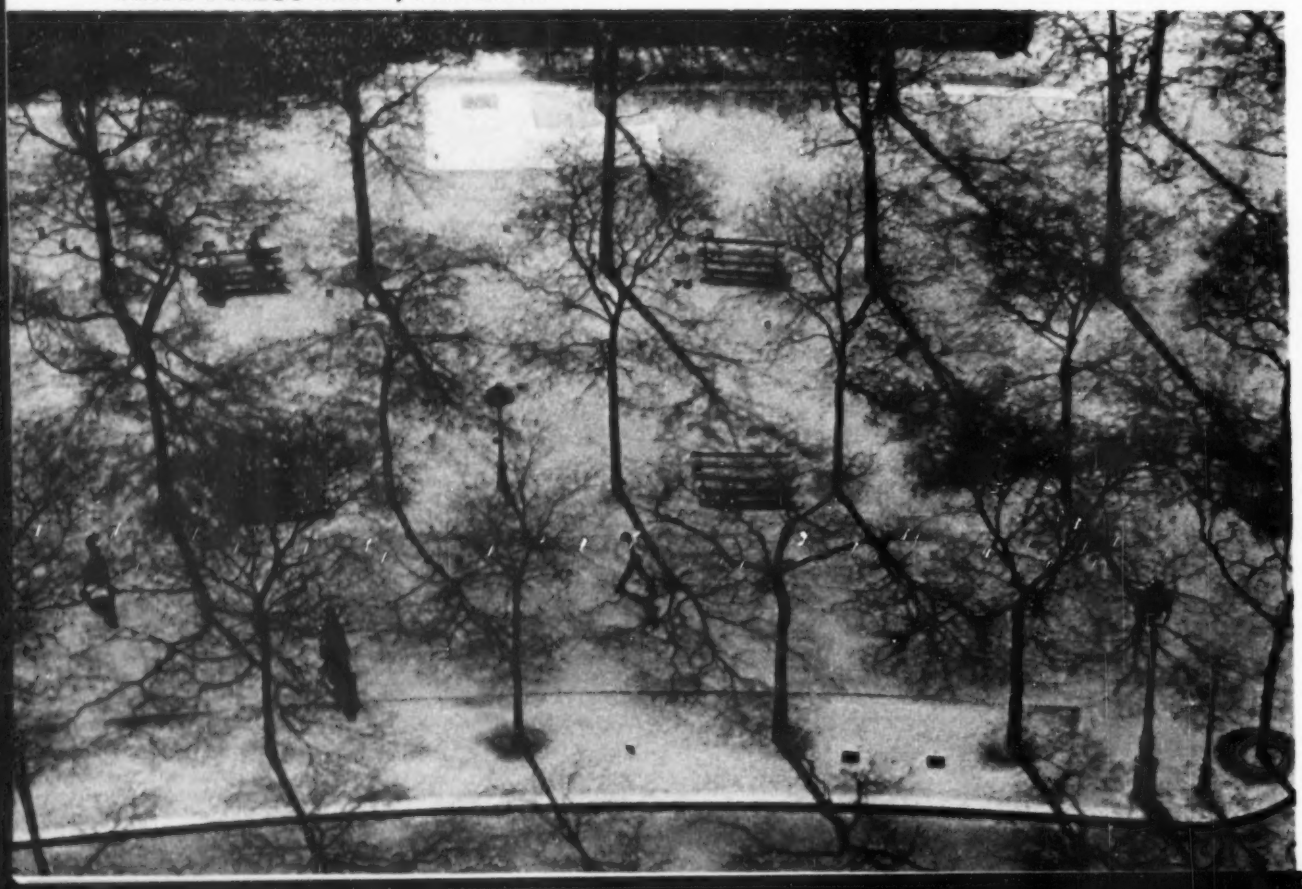
"I liked the bright, golden lighting in this shot. The low sun and the resulting increase in contrast accounts for the sharp, clear appearance of the picture. I liked the smoke billowing up from the engine. The composition was effective in the sense that it gave a feeling of movement to the train and an impression of the vast open spaces through which it had to travel."

Rothstein

A complete list of prize winners begins on page 143

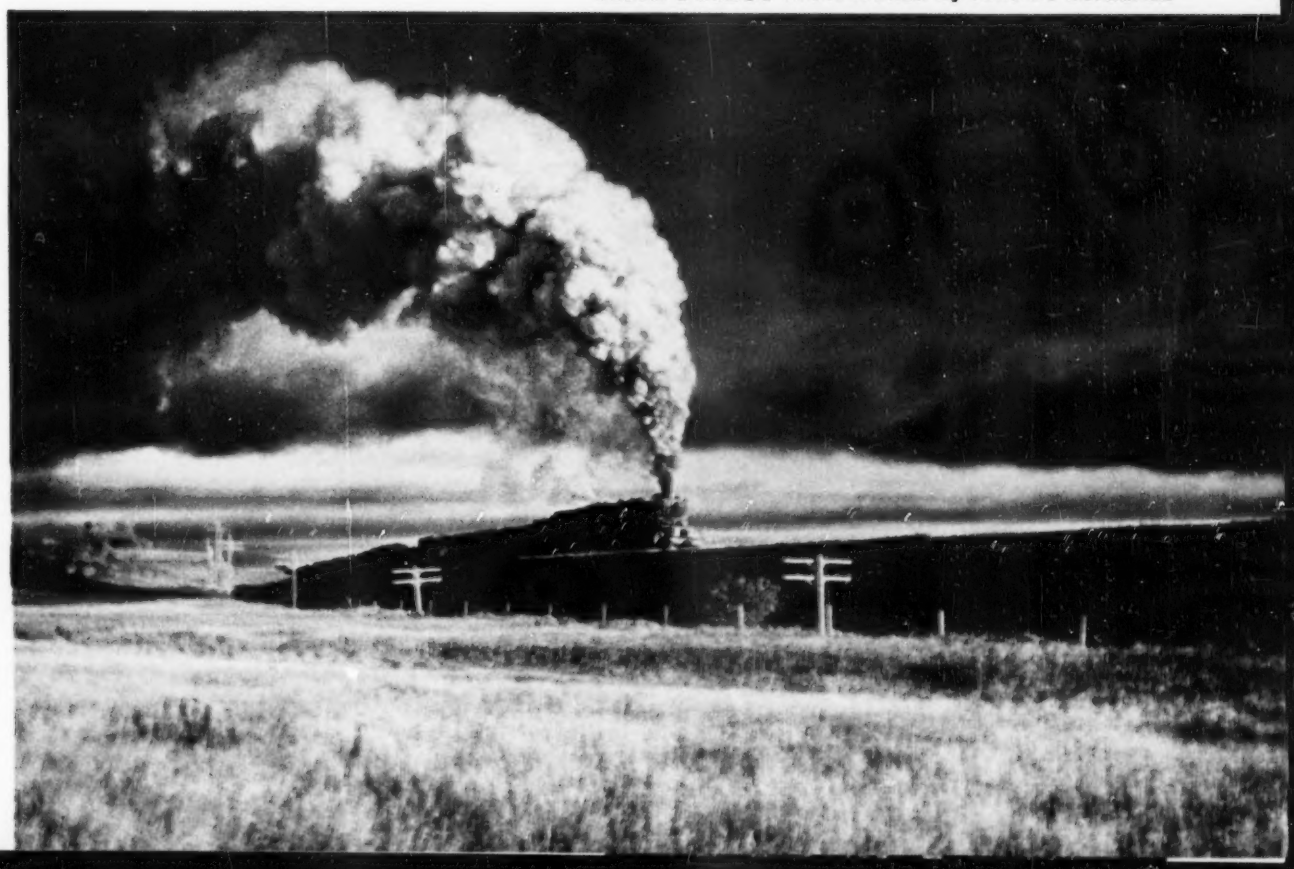
Second Prize: STEEL-TOWN by William D. Bolene

Third Prize: TREES by Irwin Lubroth



Fourth Prize: UPSET by Mark W. Scott

Fifth Prize: IRON HORSE by Amo De Bernardis



WADING by Edward Raczkowski

GREAT HORNED OWL by Jack Fields

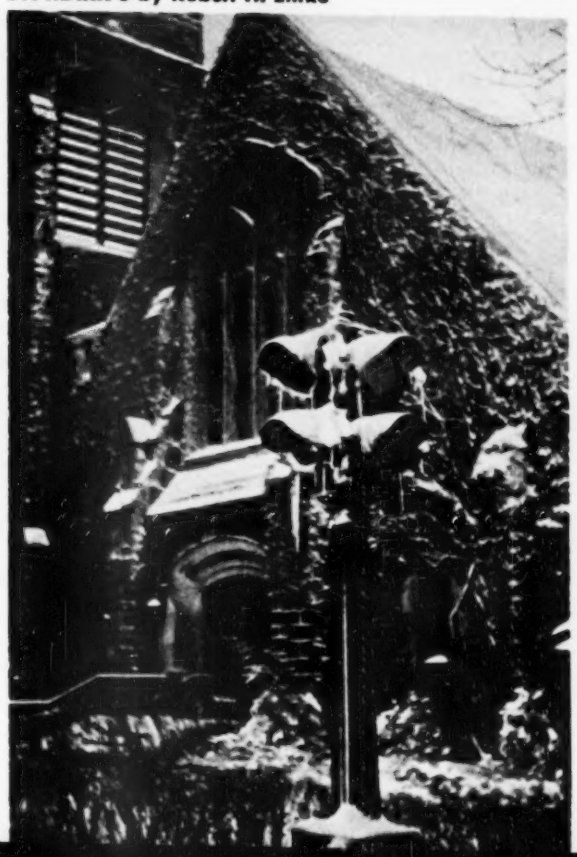
EMMETT KELLY by Joseph Janney Steinmetz

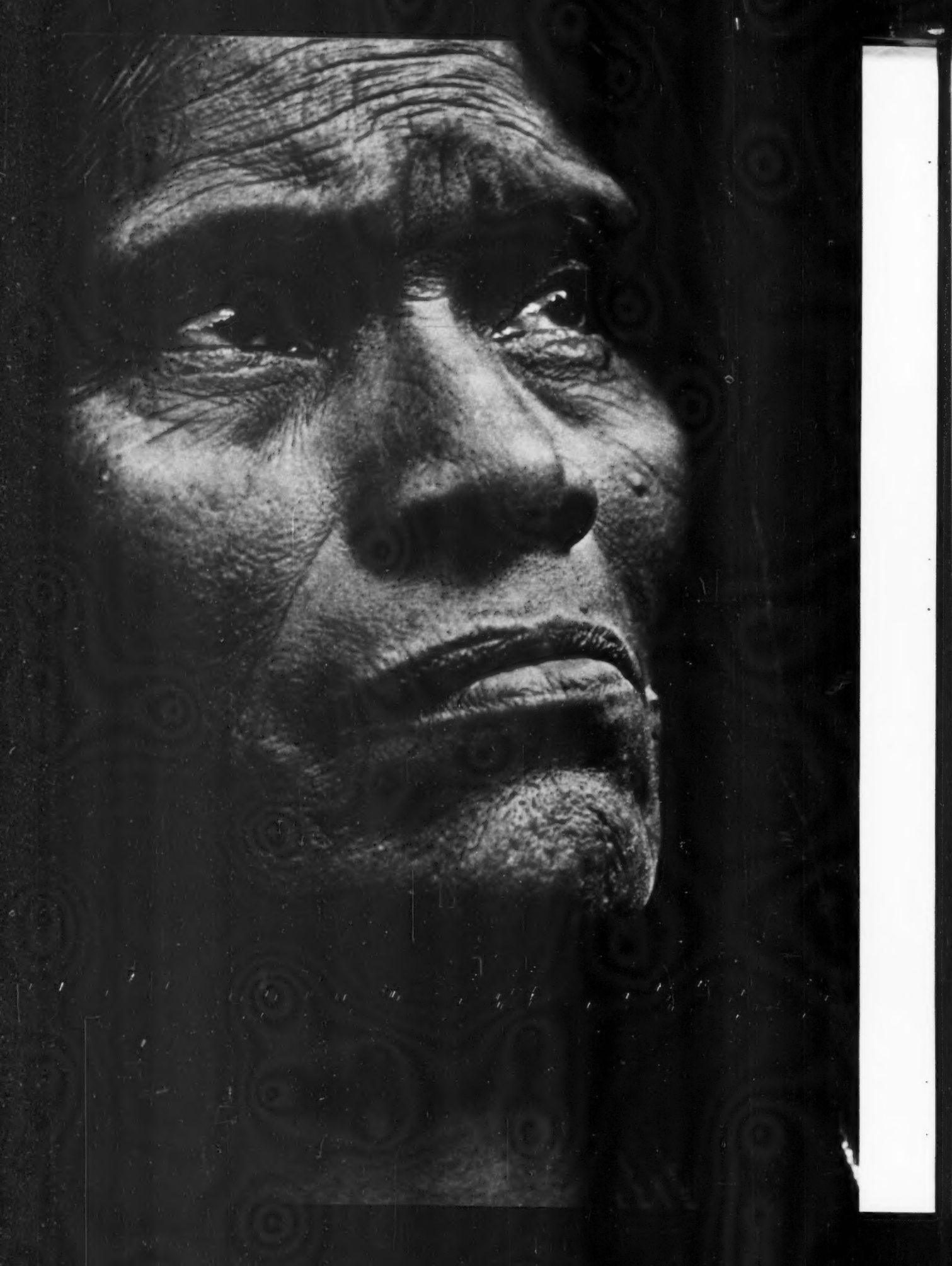
REFLECTIONS by Edward Brownrigg

IDAHO LANDSCAPE by Gordon C. Graham

PARIS STREET by Vincent Jermolowitz

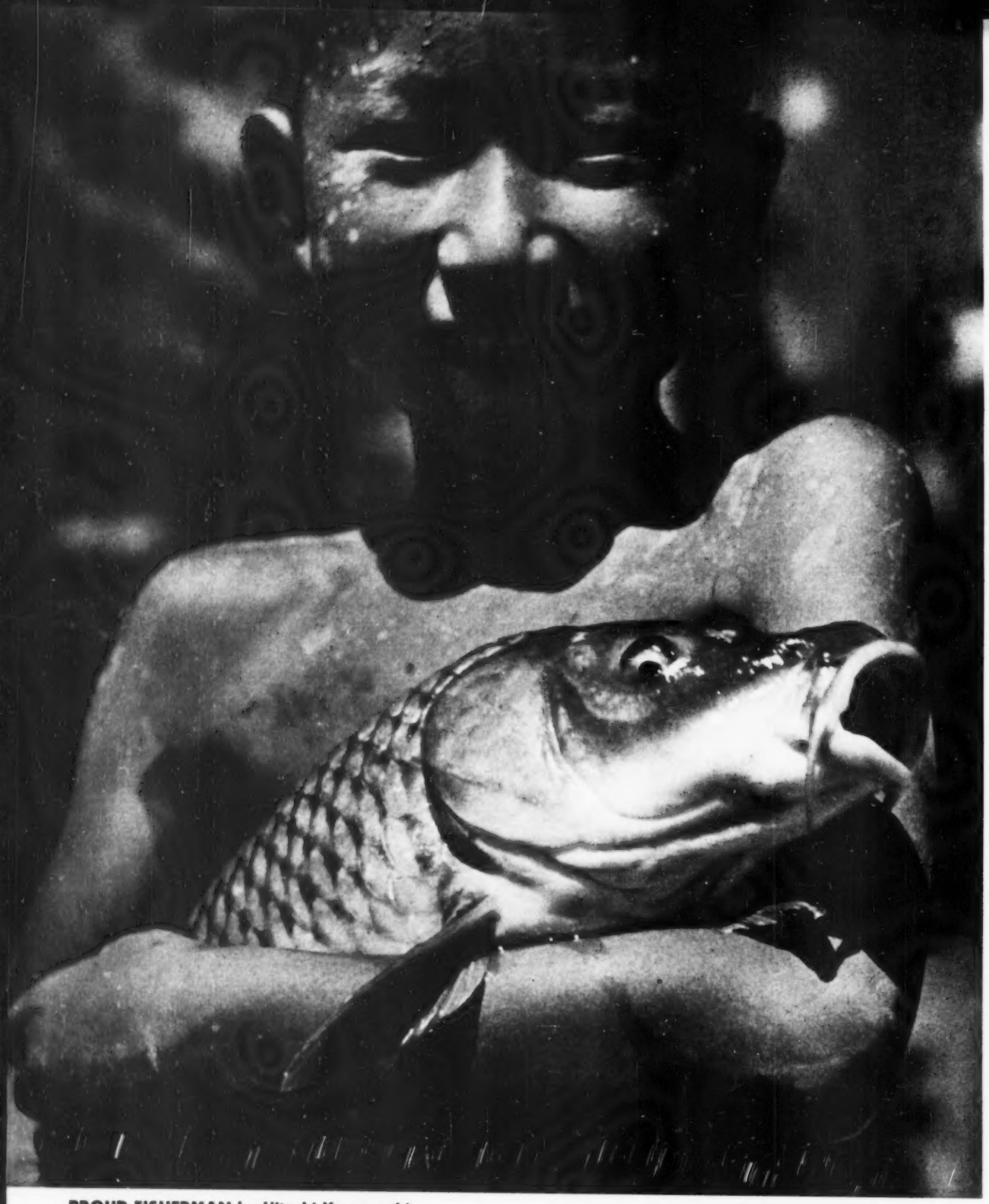
ST. MARK'S by Robert H. Ehrke





KIDS by Guen Ishizuka

INDIAN WOMAN (MEXICO) by Helen C. Manzer



PROUD FISHERMAN by Hitoshi Kawaguchi

FIRST HERRING by Bert Buurman

HEADS by Leon Levinstein

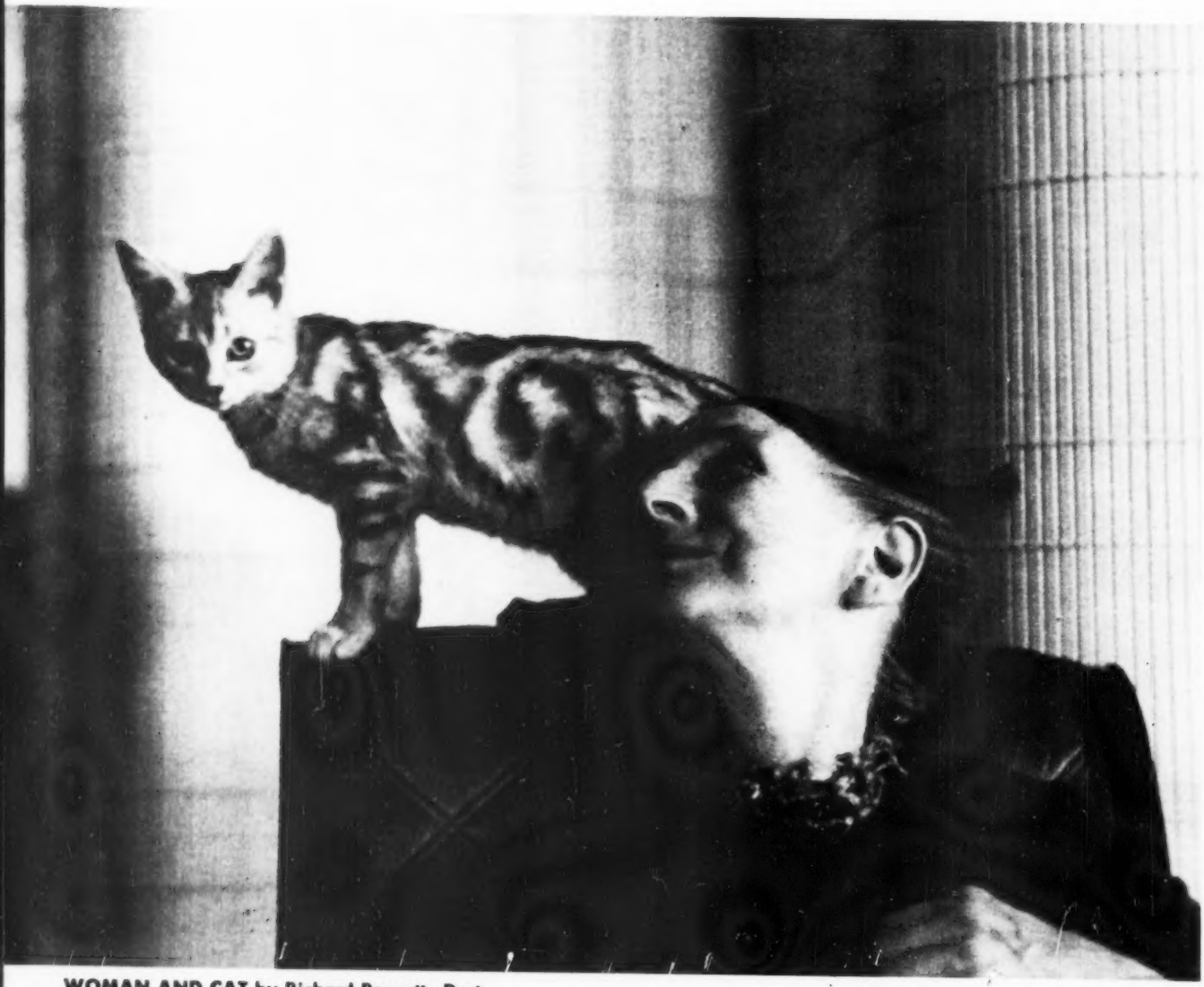
THE LADY by Robert Frank

GOSSIP by Burt Owen

MARA by Loran F. Smith

SUMMER AFTERNOON by Otto Daettwyler

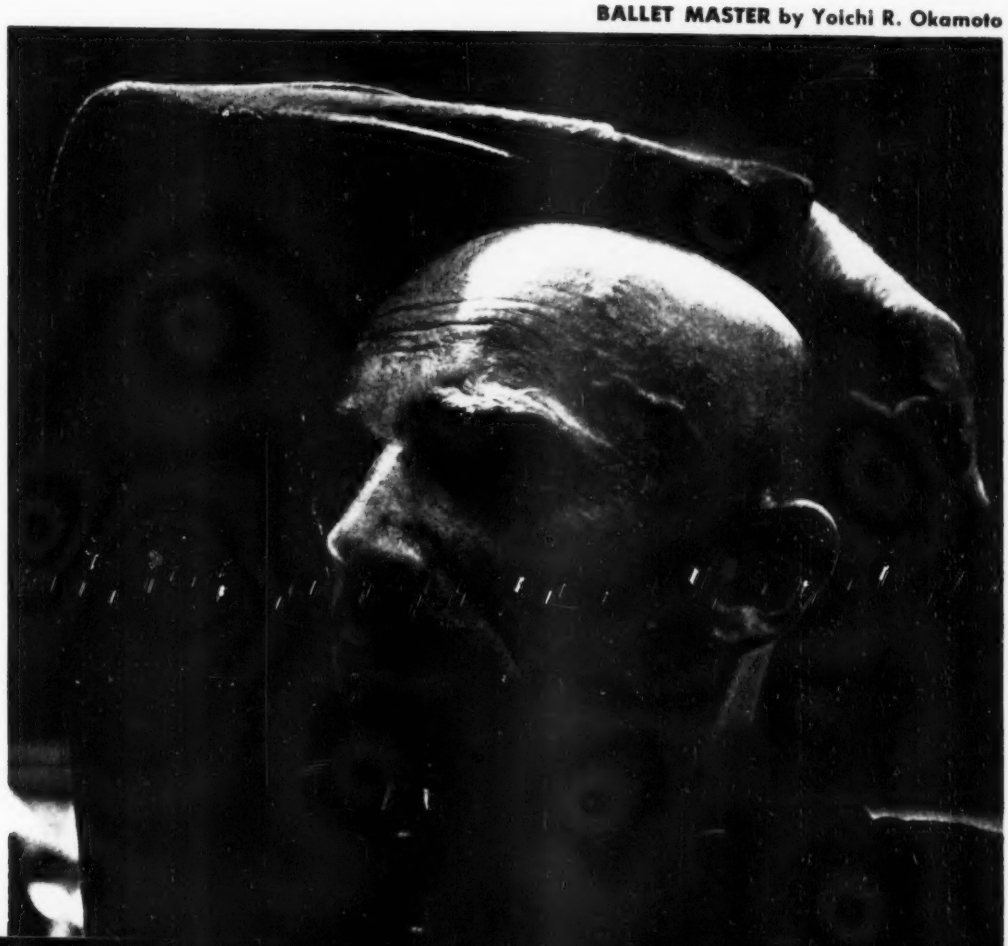
IN THE PARK by Alan H. Pesetsky



WOMAN AND CAT by Richard Pousette-Dart

COAL MINER by Robert Frank

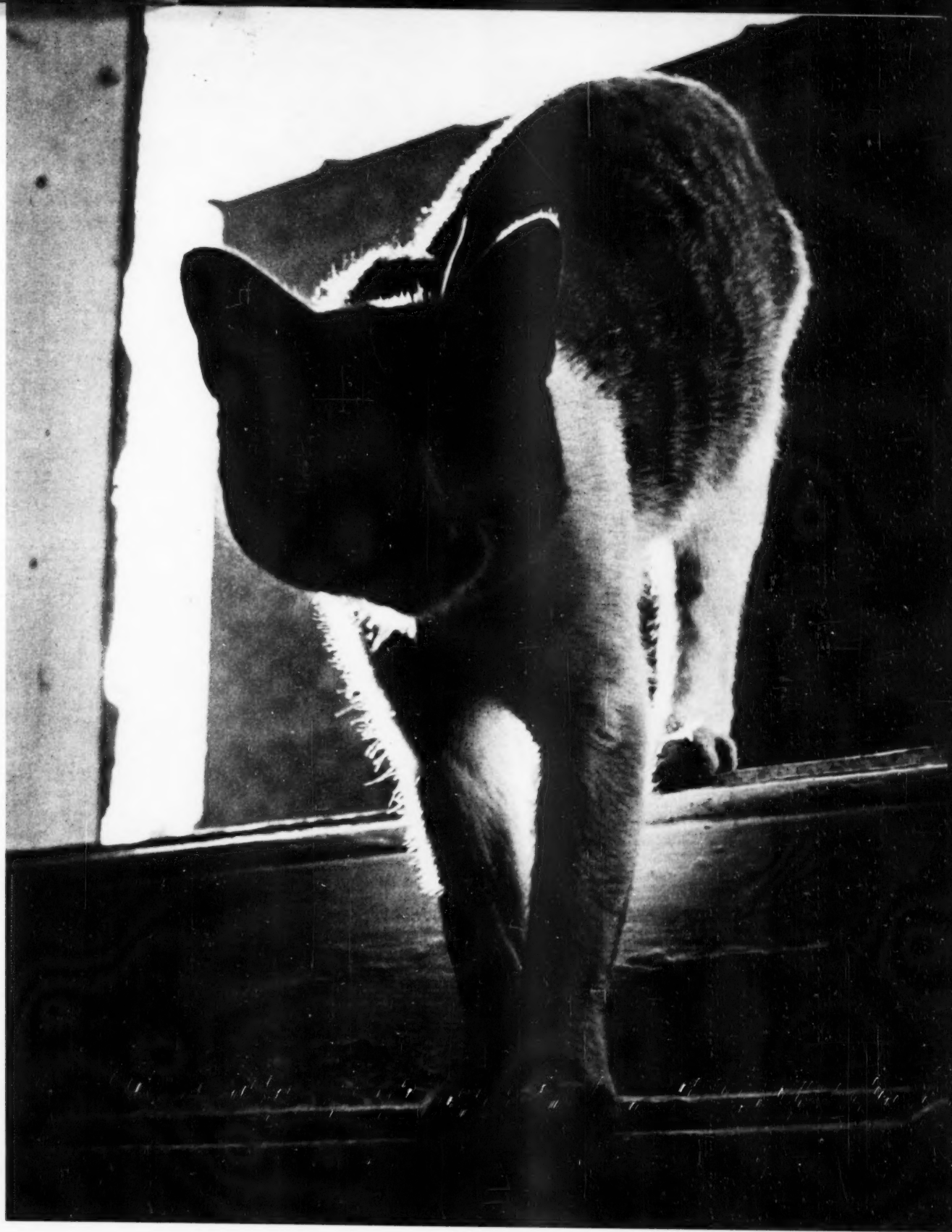
BALLET MASTER by Yoichi R. Okamoto



SERIOUS BUSINESS by Cornelius E. Westveer

SUBMERGED by Armin Haab

IN THE SUBWAY by Al Francekevich

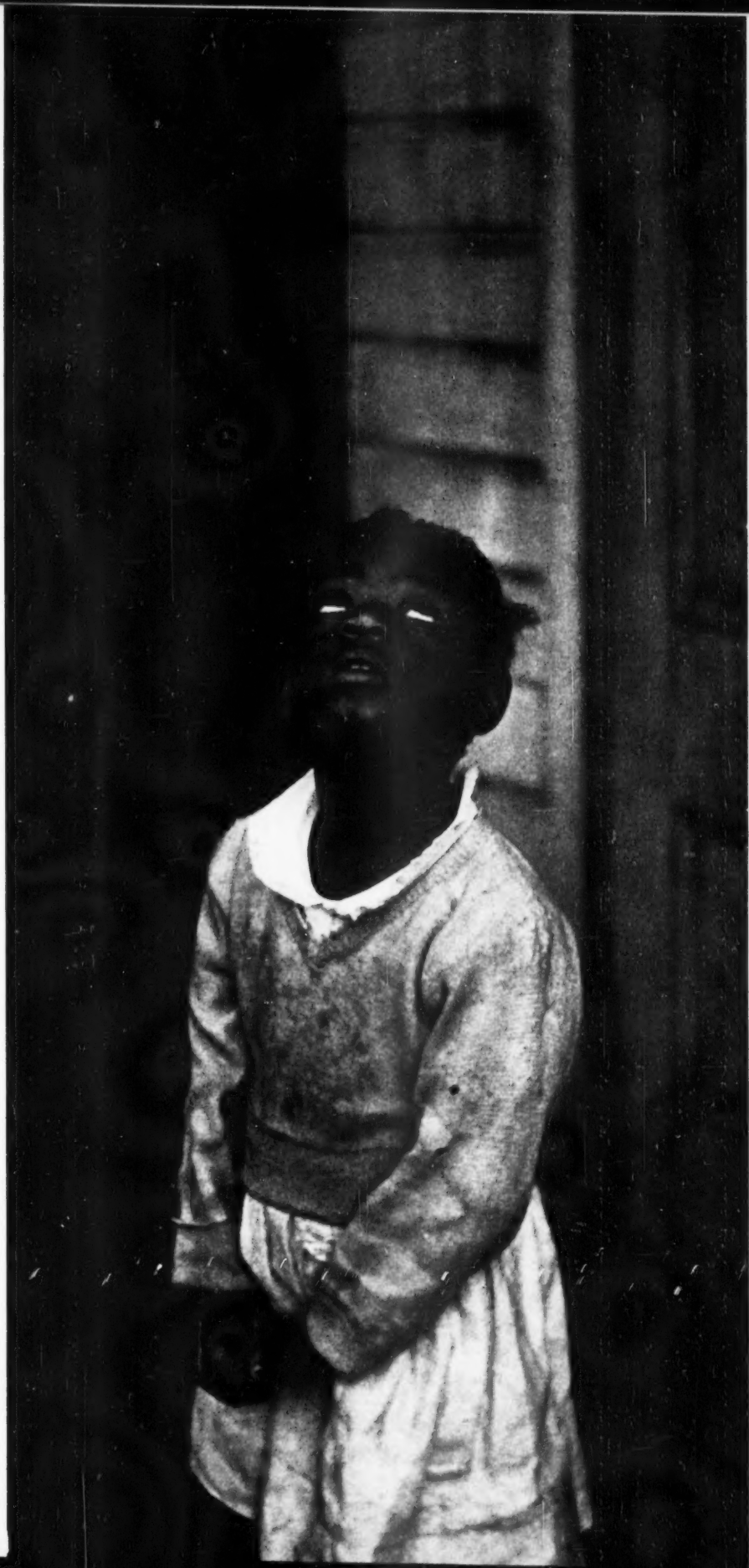


VISITOR by Morris H. Jaffe

HAVEN'T WE MET BEFORE? by Morris H. Jaffe

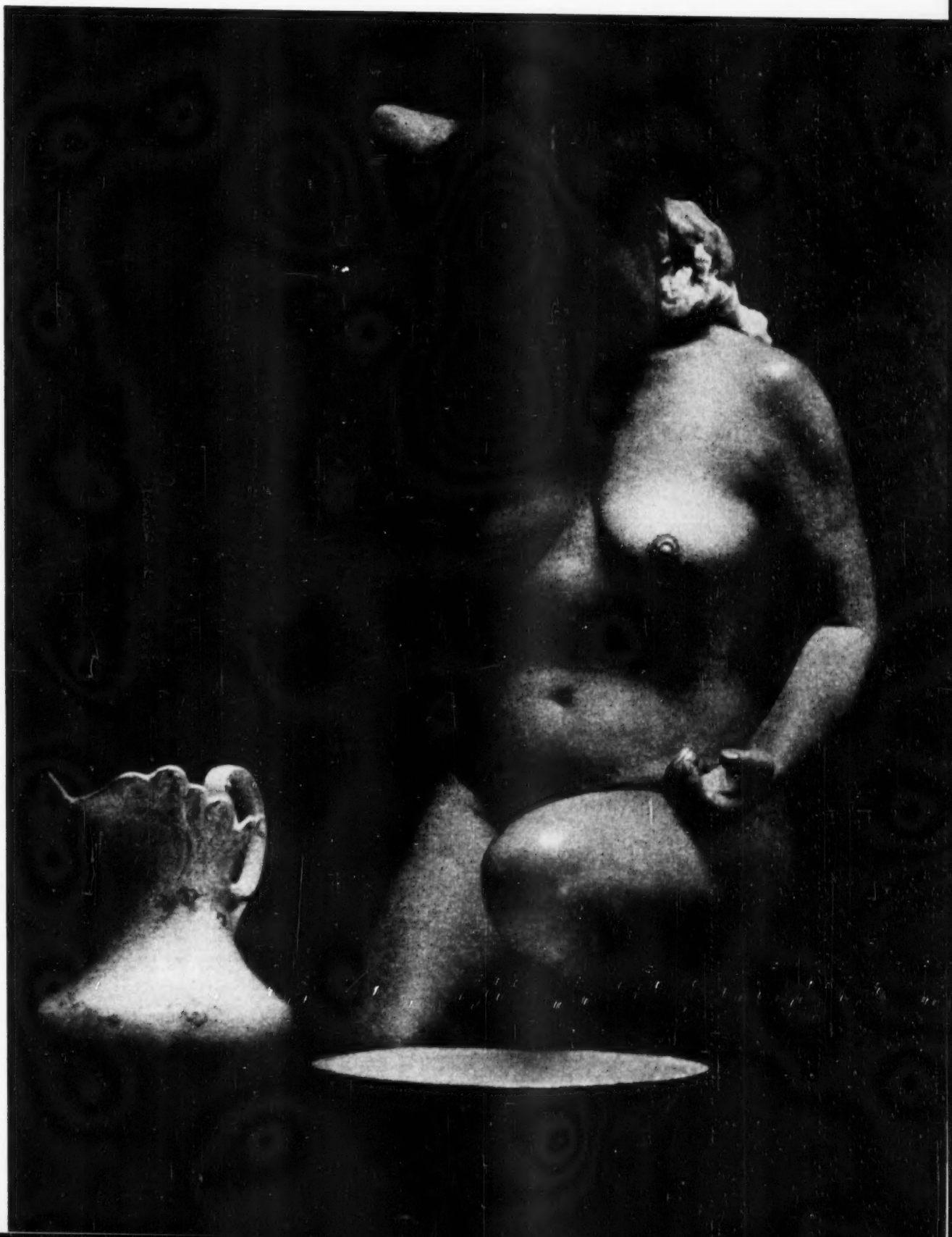
WAITING FOR THE WHITE HORSES by Charles S. Wong →

FRIEZE by John H. Seneres



SURF by Ardean R. Miller III

THE BATH by Lee Nye

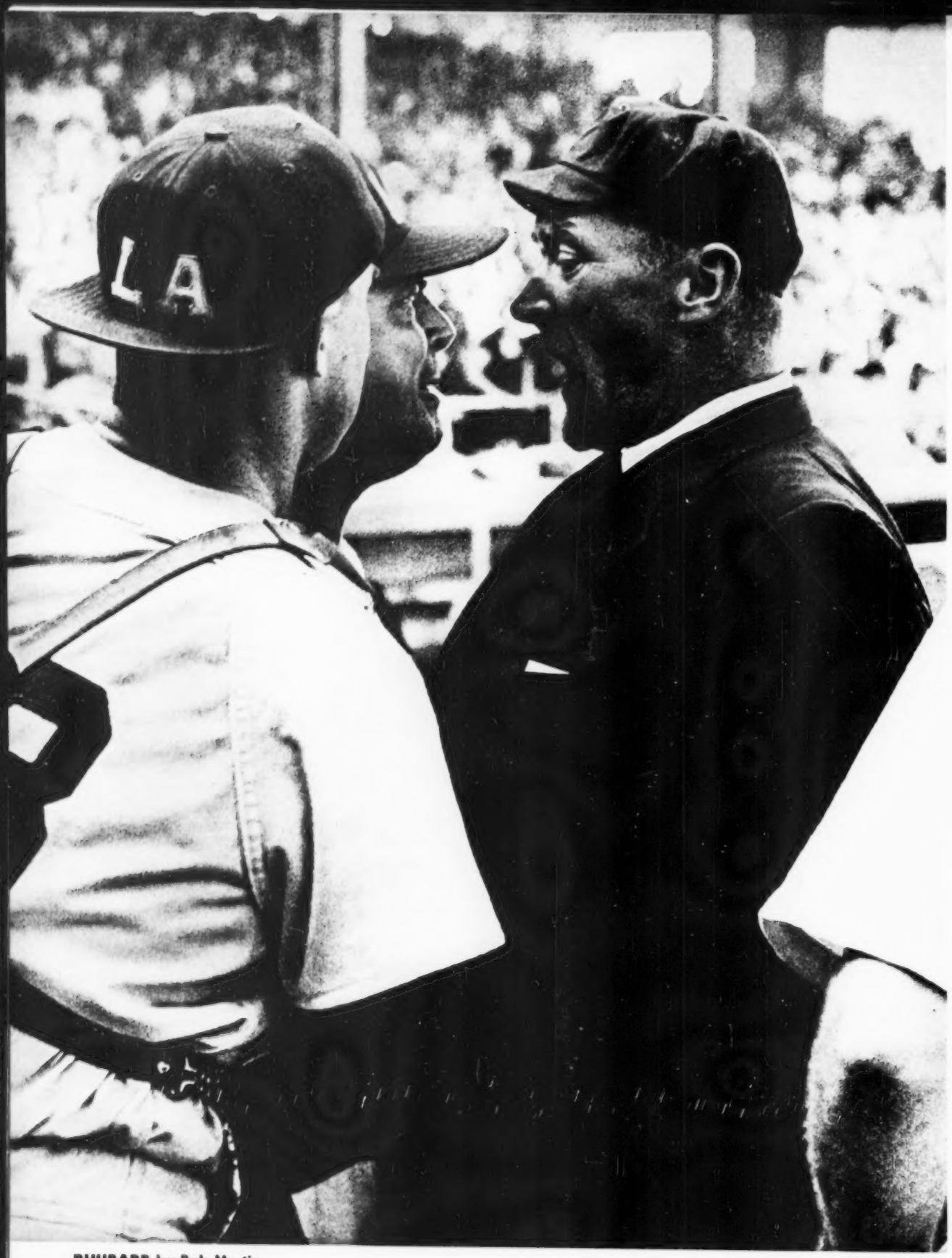


IZZATSOI by Jack Illari

Pictures the judges passed up

OUTSIDE the winners, few people ever agree with the results of contests. The official judges, no matter who they may be, serve in a thankless task for which they are bombarded with far more brickbats than orchids. You can't please everybody, not even the editors of PHOTOGRAPHY, who, watching the judges, saw pictures which some of them liked pass across the easel into the reject pile. Here is a section devoted to such pictures which won no prizes. Do you think any of them should have?—

DERBY by Mario De Biasi

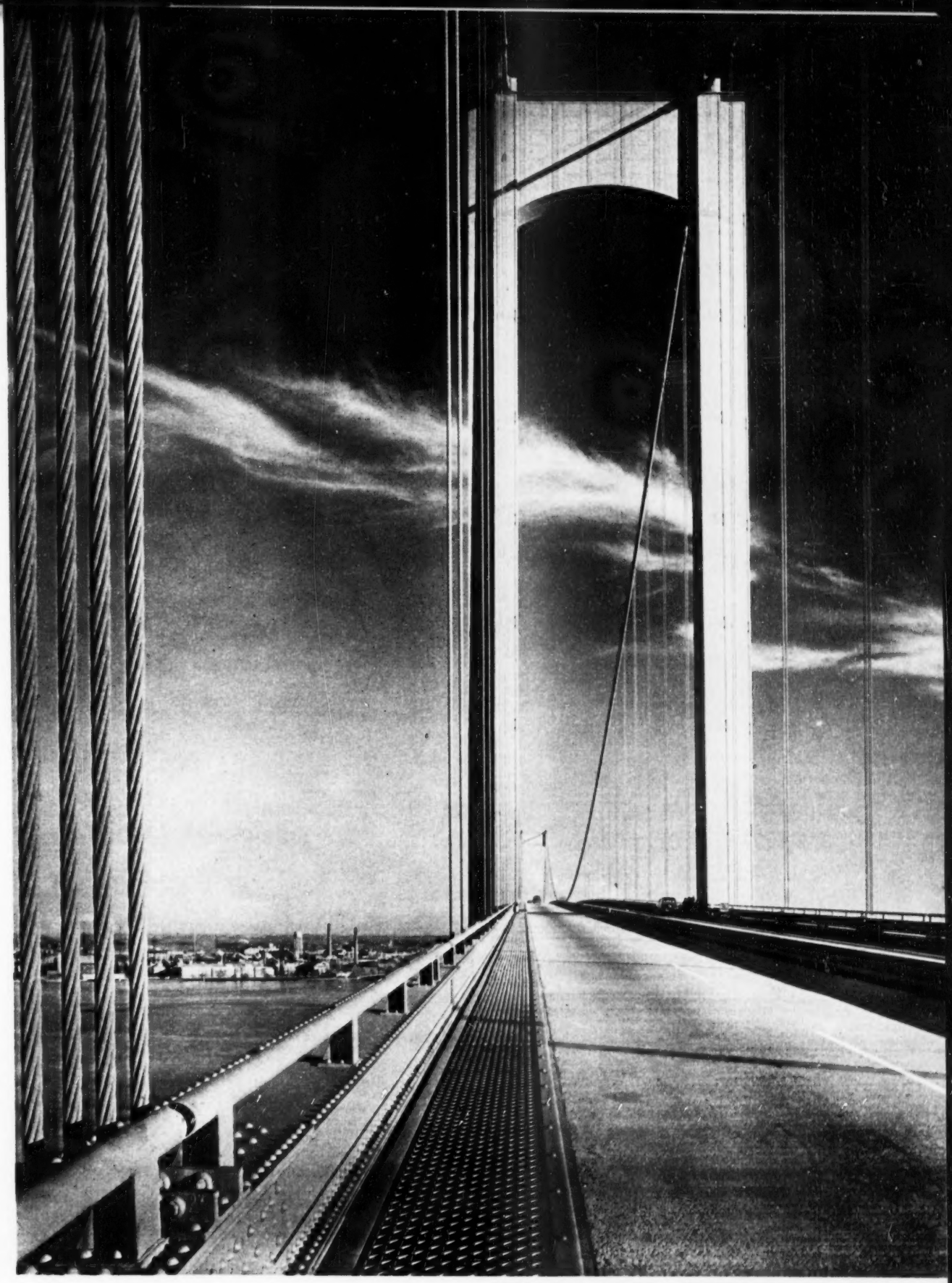


RHUBARB by Bob Martin

LOW ONE by Bob Martin

SHORE PATTERN by E. B. Shimigu

STAIRCASE by Henri Hefti

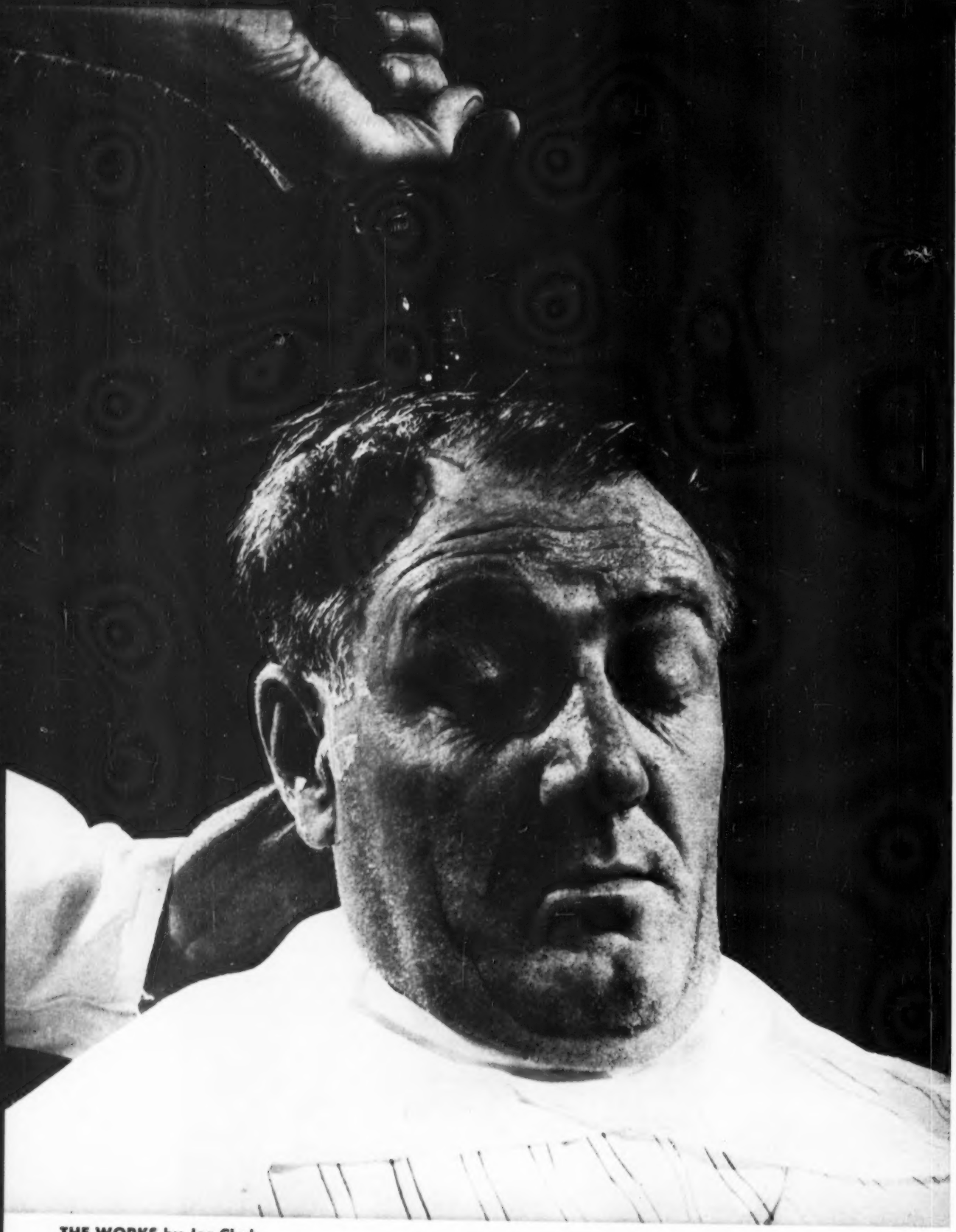


DELAWARE MEMORIAL BRIDGE by Lionel Freedman

THE WHITE UMBRELLA by M. Richard Marx

SHOWGIRL by Takamasa Inamura

MANHATTAN by Edwin S. Roseberry



THE WORKS by Joe Clark

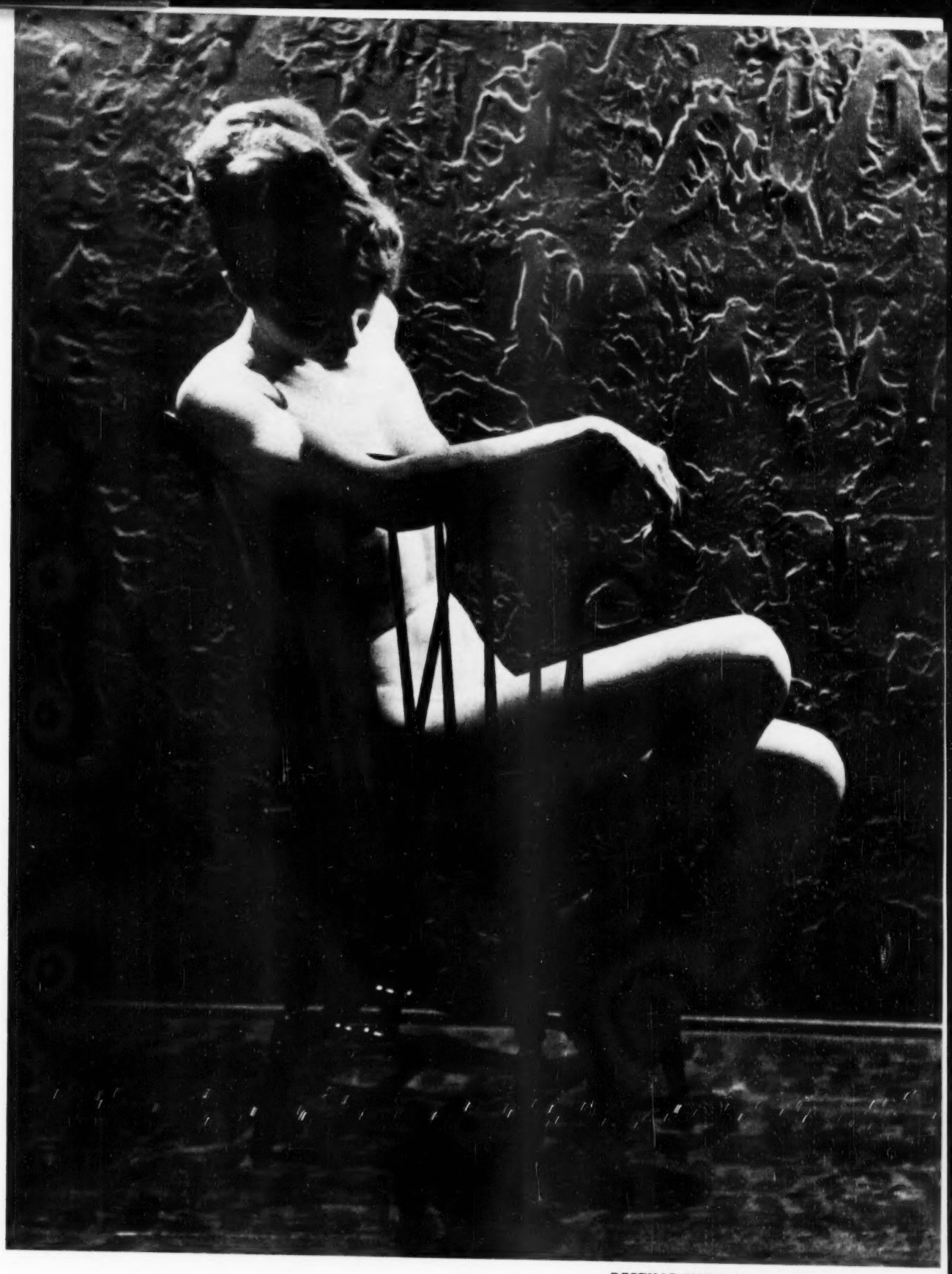
NUDE by Peter Gowland

THE POUT by Henry A. Barge

BROTHER AND SISTER by Doris Pinney

MOTHER AND CHILD by Doris Pinney

PORTRAIT by Takamasa Inamura



RESTING NUDE by Paul Samuelson

THE WAY BACK by Robert Arthur Robinson

PRIZE WINNERS

in the PHOTOGRAPHY 1953 international picture contest

color

first prize.....$2,000
U. S. Savings Bond Plus Trophy
"ARCTIC NIGHT" by Werner Lüthy
Berne, Switzerland (page 99)

second prize.....$1,000
U. S. Savings Bond Plus Trophy
"STEEL-TOWN" by S/Sgt. William D. Bolene
Enid, Oklahoma (page 100)

third prize.....$750
U. S. Savings Bond Plus Trophy
"TREES" by Irwin Lubroth
Brooklyn, N. Y. (page 100)

fourth prize.....$500
U. S. Savings Bond Plus Trophy
"UPSET" by Mark W. Scott
Oak Park, Illinois (page 101)

fifth prize.....$250
U. S. Savings Bond Plus Trophy
"IRON HORSE" by Amo De Bernardis
Portland, Oregon (page 101)

50 Prizes U. S. Savings Bonds, each....$100

"Market Scene," by John E. Backman, Randers, Denmark; "Still Life," by Aldo P. Basso, San Mateo, Calif.; "Family Group," by Merton E. Brown, Birmingham, Ala.; "Reflections," by Edward Brownrigg, Boston, Mass.; "Too Late!" by Ro Capotosto, Long Island City, N. Y.; "Sweet Adeline," by Cpl. John Chacho, Yonkers, N. Y.; "Salmon-Fishing," by Evan J. Davis, Yakima, Wash.; "Old Bodie Church," by Joseph Dixon, Roseville, Calif.; "Throwing Snow," by Joseph Dixon, Roseville, Calif.; "St. Mark's," by Robert H. Ehrke, Jackson Heights, N. Y.

"Great Horned Owl," by Jack Fields, Los Angeles; "Time's Ravages," by George S. Gardner, Presidio of San Francisco; "Dancing," by Mario Garettoni, Rome, Italy; "Idaho Landscape," by Gordon E. Graham, Detroit, Mich.; "Cat and Soul," by Dimitri Hadzi, Rome, Italy; "Yellow Rose," by Max Jaikin, Newark, N. J.; "Paris Street," by Vincent Jermolowitz, New York; "Golden Gate," by Isidor Kahane, New York; "Dull Day," by Irving Kershner, N. Hollywood, Calif.; "Window Plant," by Irving Kershner, N. Hollywood, Calif.

"Equine Solitude," by Robert S. Led- *(Continued on page 212)*

black and white

first prize.....$2,000
U. S. Savings Bond Plus Trophy
"CITY CHILD" by Farrell Grehan
New York, N. Y. (page 90)

second prize.....$1,000
U. S. Savings Bond Plus Trophy
"BEACH SCENE" by Fran Nestler
Jeannette, Pa. (page 92)

third prize.....$750
U. S. Savings Bond Plus Trophy
"JOANNA" by Richard Pousette-Dart
Sloatsburg, N. Y. (page 93)

fourth prize.....$500
U. S. Savings Bond Plus Trophy
"MASQUE" by Robert Frank
New York, N. Y. (page 94)

fifth prize.....$250
U. S. Savings Bond Plus Trophy
"PRIVATE WORLD" by Saul Leiter
New York, N. Y. (page 94)

50 Prizes U. S. Savings Bonds, each.....$100

"Exhibitionists," by Leonard Balish, New York; "Watch the Birdie," by William M. Carson, San Carlos, Calif.; "After the Parade," by George Cserna, New York; "Summer Afternoon," by Otto Daettwyler, Menziken, Switzerland; "Awaken," by Otto Daettwyler, Menziken, Switzerland; "Shore Leave," by Jean Deliege, Brussels, Belgium; "Street Scene, Jordan," by Walter Farynk, Detroit, Mich.; "In the Subway," by Al Francekevich, Brooklyn, N. Y.; "Pablo," by Robert Frank, New York; "London Street," by Robert Frank, New York.

"The Lady," by Robert Frank, New York; "Coal Miner," by Robert Frank, New York; "Mummer's Parader," by Marvin Goldman, Philadelphia, Pa.; "Submerged," by Armin Haab, Baar-Zug, Switzerland; "Contemplation," by A. M. Hussain, Madras, India; "Izzatso!" by Jack Illari, Brooklyn, N. Y.; "Proud Fisherman," by Hitoshi Kawaguchi, Fukuoka, Japan; "Solitary Stroll," by Saul Leiter, New York; "Windy Day," by Saul Leiter, New York; "Angelo Ippolito," by Saul Leiter, New York. *(Continued on page 212)*

All prizes in the 1953 Contest are awarded in the form of United States Savings Bonds, Series E, and are listed here in terms of their maturity value. Winners who are not citizens of the U. S., and hence are ineligible to own these bonds, are awarded cash in the amount of the purchase price of the bonds. Each prize is accompanied by an attractive Certificate of Merit.

The Kodak BULLETIN

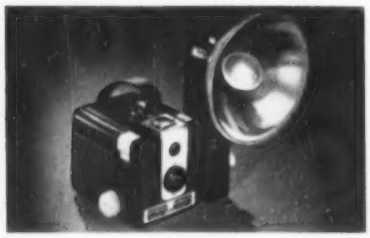
How to make Christmas shopping easy

Your time is valuable—and there's never enough shopping time at Christmas. Then why not drop the whole problem in your Kodak dealer's lap? He has a photographic gift to fit every person on your list—beginner or expert. He also has the gifts you'll want to be hinting for—for yourself.

Everybody can use photo-gifts. Here, Kodak provides you a Christmas catalog—items from 45 cents up. Do your shopping in your easy chair—then clean up most of your list with one stop at your Kodak dealer's. You'll make it a merrier Christmas for everyone—including you.

UNDER $10

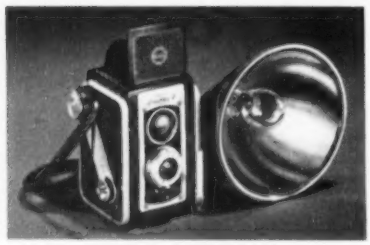
Brownie Hawkeye Camera, Flash Model. An ideal starter camera for the teen-ager on your shopping list. Thrifty to use—provides 12 big 2¼ x 2¼ pictures to a roll of film. Pre-set lens requires no focusing. Has shutter settings for snapshots and



longer exposures. Synchronization for both F and M lamps is dependable—and automatic . . . nothing to set. Takes 620 film, black-and-white or Kodacolor. $7.20. Kodalite Flasholder with Lumaclad Reflector, $4.00.

UNDER $25

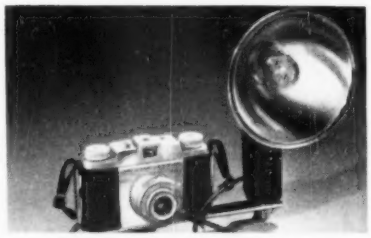
Kodak Duaflex II Camera with Kodar *f*/8 Lens. We think this is the finest picture maker in its price class to give or get. Even the expert appreciates it as a second camera, loaded with black-and-white or Kodacolor Film. It's a reflex-type camera with a big, brilliant viewfinder for easy viewing and composition. Its fine, three-element 72mm. lens is corrected for both black-and-white and color, has apertures from *f*/8 to *f*/16, and focuses from infinity down to 3½ feet. For easy use by the beginner, apertures are marked: *f*/8—hazy sun; *f*/11—bright sun; *f*/16—bright sun on snow or sand. Has instantaneous and "L" shutter settings and is synchronized for F type lamps. Twelve 2¼ x 2¼ negatives on 620 film. Price, $22.30.



At $14.50, the Duaflex II with Kodet Lens offers the same reflex-type viewfinding, the same rugged and handsome construction, with the added simplicity of a fixed-focus and fixed-aperture lens. Kodak Duaflex Flasholder, $4.25.

OVER $25

Kodak Pony 135 Camera, Model B. For one who travels, who will spend the rest of the winter in a sunnier clime; or for anyone, including yourself, who enjoys superb Kodachrome transparencies, the Kodak Pony offers a real picture-making performance at an amazingly thrifty price. The lens is ample for most color-picture needs—a Kodak Anaston Lens, *f*/4.5, *Lumenized*. The shutter has speeds from 1/25 to an action-stopping 1/200. The shutter release is built into the body; it helps insure a steady camera. To make it easy for those who want



good pictures with a minimum of attention to camera settings, average settings are marked in red. A brilliant, optical eye-level viewfinder makes it easy to follow even the fastest action, to compose your picture the way it's wanted. Automatic film stop and new extra-easy film loading. Takes 135 film, 20 or 36 exposures, black-and-white or Kodachrome. The price is only $36.75.

For those who prefer the short, handy 8-exposure film roll, the Kodak Pony 828 Camera fills the bill perfectly. Has all the features of the Pony 135 less the automatic film stop and counter. Takes 8-exposure 828 film—black-and-white, Kodacolor, or Kodachrome. Price, $31.15. Kodak Standard Flasholder with Lumaclad Reflector, $8.25.

The Kodak Signet 35 Camera. Here is the camera that gives picture quality unsurpassed by any miniature camera at any price . . . needle-sharp color transparencies or black-and-white negatives—negatives from which you easily make big sharp blow-ups—transparencies that provide thrilling realism on your projection screen.

The secret of the Signet's amazing performance is not merely in the lens, but in

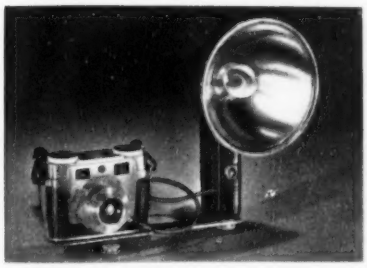
Kodak
TRADE-MARK

every design and construction feature. When your Kodak dealer places the Signet 35 in your hands, notice how comfortably it seems to fit, how your finger automatically finds the shutter release, makes you want to start shooting then and there. Sight through the viewfinder, try out the coupled rangefinder, and observe how accurately each does its job for you.

Note that the lens of the Signet 35 is a Kodak Ektar Lens *f*/3.5. Ektar lenses are the finest that Kodak makes; they offer the highest degree of correction optical science can provide. Like all other Kodak Ektars, the Signet's is *Lumenized* for maximum light transmission, maximum color purity.

Matched to the quality of the lens is the shutter, a unique two-bladed design that provides fast opening and closing, maximum light admission, and great accuracy, with speeds from 1/25 to 1/300 second. Accurately synchronized at all speeds for Class M lamps.

For smooth focusing the Signet's lens mount rides on 50 lifetime-lubricated ball bearings. It operates with satin-smooth precision in any weather, keeping the lens in exact alignment without play.



For faster, more convenient shooting, the ruggedly accurate rangefinder is combined with the viewfinder and coupled to the lens. Every rangefinder part is precisely machined and fitted. Spring-loaded V-bearings eliminate play and compensate for any wear, providing lifetime accuracy.

The Kodak Signet 35 also has automatic film stop, film counter, and double-exposure prevention—with a release button to permit double exposure when wanted. Takes Kodak 135 film, black-and-white or Kodachrome, 20 or 36 exposures. And with all its excellence, the price is only $92.50. Kodak Standard Flasholder with Lumaclad Reflector, $8.25.

Complete Camera Outfits

UNDER $15

Brownie Hawkeye Outfit. Brownie Hawkeye Camera, Flash Model; Kodalite Flasholder with Flashguard; Two Size C Photoflash Batteries; Eight No. 5 Photoflash Lamps; Two rolls of Kodak Verichrome 620 Film; "Photo Tips" instruction booklet. $13.95.

UNDER $25

Kodak Duaflex Outfit. Kodak Duaflex II Camera, Kodet Lens; Kodak Duaflex Flasholder with Flashguard; Two Penlite Batteries; Eight SM Photoflash Lamps; Two rolls of Kodak Verichrome 620 Film; "Photo Tips" instruction booklet. $21.95.

UNDER $35

Kodak Duaflex Deluxe Outfit. (Illustrated) Kodak Duaflex II Camera, Kodar *f*/8 Lens; Kodak Duaflex Field Case; Kodak Duaflex Flasholder with Flashguard; Two Penlite Batteries; Eight SM Photoflash Lamps; Two rolls of Kodak Verichrome 620 Film; "Photo Tips" instruction booklet. $32.45.

For the perfect Christmas—a Kodak Signet 35 gift outfit—camera, field case, and Flasholder in handsome gift box. $108.95.

Kodak Retina IIa Camera. This camera provides accuracy with speed to spare . . . a lens that's fast enough for action in color or for subdued-light shots . . . a shutter with a full range of speeds up to an action-freezing 1/500 second. Compact enough for an expedition where space is limited, it folds to a flat 1⅝ inches, with a sturdy bed that protects the lens and shutter mechanism.

The lens is a Schneider Retina-Xenon Lens *f*/2, fully corrected for color and black-and-white, coated for maximum contrast, shadow detail, and color purity. Rainy-day shots, early-morning and evening pictures, night "candids," and fast-action shots in color are easy with a lens of this speed.

The Synchro-Compur Shutter is matched to the capabilities of the lens, with nine speeds, from one full second to 1/500 second. It is synchronized for both Class F and Class M lamps and for zero-delay speedlamps.

Speed in shooting, and rapid-sequence operation, are assured by the Rapid Film Advance Lever which advances film, positions it, re-sets the exposure counter, cocks the shutter and synchronizer with one flick

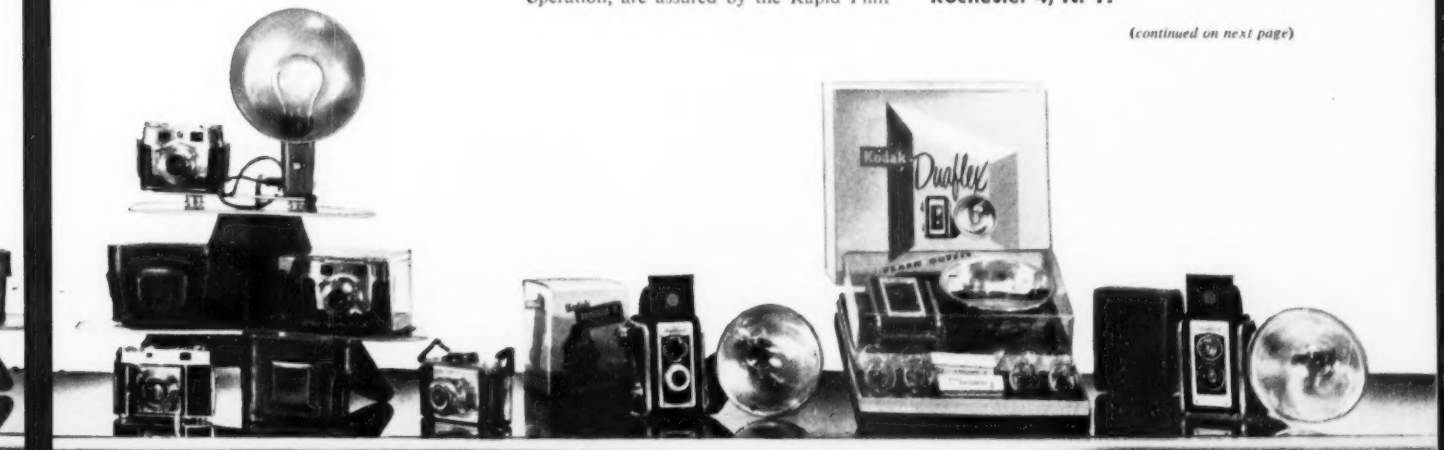
of the thumb. A combined range- and viewfinder makes sighting, focusing and shooting a simple one-glance operation. Takes 135 film, black-and-white or Kodachrome, in 20- or 36-exposure cartridges. Price, $164.10. Standard Flasholder, $8.25.

Prices include Federal Tax and are subject to change without notice.

EASTMAN KODAK COMPANY

Rochester 4, N. Y.

(continued on next page)



The Kodak BULLETIN

How to make Christmas shopping easy

Available for quick, safe choice at your Kodak dealer's—Kodak darkroom equipment and slide-viewing equipment make gifts any serious picture taker will enjoy for years to come.

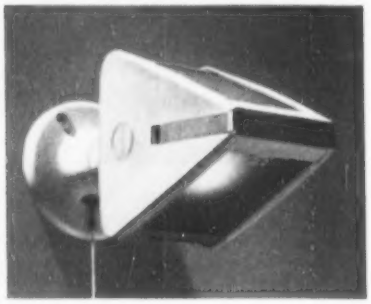
UNDER $5

Kodacraft Printing Kit. Here's a thrilling introduction to photo technique for the younger ones on your Christmas shopping list. There's no need for a darkroom with this outfit. Has 25 sheets of Kodak Velite Paper (the room-light paper); printing frame and mask set; 3 Tenite rocker trays; a graduate; a Kodak Darkroom Thermometer; a glass stirring rod; chemicals, and an instruction book. Because the Velite paper can be handled under ordinary room light, it's perfect for beginners—no squinting under a dim safelight. Price, $4.95.

Kodacraft Roll Film Tank. Permits daylight processing of your films. Has aprons that eliminate threading, permit easy insertion of film—wet or dry. Aprons for 620, 120, and 127 films. $2.53.

Kodak Miniature Roll Film Tank is identical but has 2 aprons for 828 and 20- or 36-exposure 135mm. film. $2.53.

Kodak 2-Way Safelamp. Every darkroom needs a good safelamp and here's one of the best and most practical. Can be

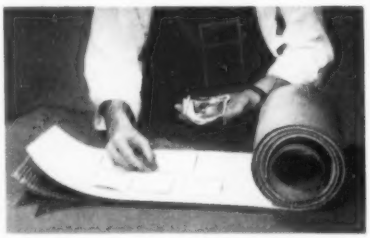


mounted on bench, wall, or overhead. Rotates for directing light to where it's needed. Filters can be inserted in one or two sides. Comes with lamp and one filter. $4.50.

Kodak Automatic Tray Siphon. He'll bless the day you gave him this. Converts an ordinary tray into an efficient print washer. Supplies fresh water at top, siphons hypo-containing water from the bottom. Molded of gray Tenite with no moving parts to wear out. Complete with hose, $4.50.

Kodak Projection Print Scale. You assure better prints plus paper economy when you give this. Just lay it on the paper under the enlarger, make one exposure, and the correct printing time can be read directly from the developed print. Easier, better than test strips. $1.15.

Kodak Photo Blotter Roll. Even if he has one, he can use another for drying up to 120 2¼ x 3¼ prints at one time between blotters. This is what he should have had



when he was drying this year's photographic Christmas cards. Corrugated interliner permits circulation of air for rapid drying. $2.88.

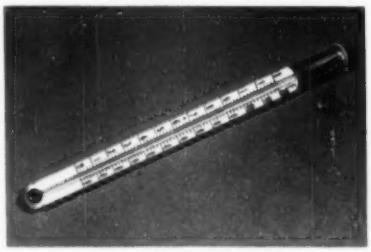
Kodak Flexo Print Roller. It's a handsome, efficient roller for the man who ferrotypes his prints. $1.10.

Kodak Combination Funnel. Put it in his Christmas stocking for only 85¢. Made in two sections, it can be used as an ordinary funnel for use with either small or large mouthed bottles.

Kodak Darkroom Graduates. Any darkroom worker can use an extra graduate. These are clearly marked with large, easy-to-read figures. 8-oz., 40¢; 16-oz., 60¢; 32-oz., $1. Give a complete set.

Kodak Darkroom Apron. A necessity in the darkroom. Made of black plastic. Full-cut for utmost protection, with big pocket, and drip cuff at bottom to catch any drops before they hit the shoes or clothing. Medium size, $2.25; large size, $3.

Kodak Darkroom Thermometer. An accurate, easy-to-read thermometer that helps him keep his temper and his temperature even. 55¢



"How to Make Good Pictures." The basic book of photography for young and old. Designed for the beginner, but containing a wealth of information that even the advanced amateur can use. Profusely illustrated, 224 pages, only $1.

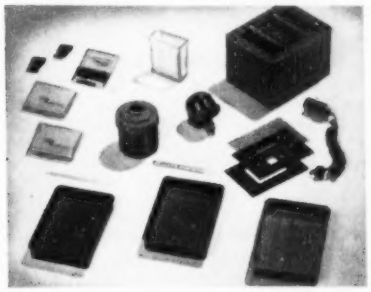
"This Is Photography." The complete book of photography that goes far beyond "How to Make Good Pictures." Hints and how-to-do-it features for everyone interested in good photography. $2.75.

"Bigger and Better—the Book of Enlarging." A real operating manual for the darkroom fan, whether he's just starting to make big ones out of little ones, or has already had his prints hung in salons across the country. Authoritative, 253 pages, $2.95.

Kodak Master Photoguide. Everyone can use this wallet-size guide to better pictures. Includes easy-to-use, easy-to-read computers for outdoor-indoor exposures. Has contrast viewing filters, full data on flash, close-ups, filters, and action stopping —all important to the fan. $1.75.

UNDER $15

Kodak Advanced Photo-Lab Outfit. A complete outfit with nothing else to buy—it's as good as a course in darkroom technique for the beginner. Contains every-



thing for developing film and making contact prints. A Kodacraft Roll Film Tank with aprons, a Kodacraft Metal Printer, trays, film clips, chemicals, paper, graduates, safelight, thermometer, and instruction manual. $14.95.

Kodak Photo-Lab Outfit. At $9.75, contains the equipment above, less the safelight and the Kodacraft Metal Printer (it has a frame and mask set for printing).

Kodacraft Metal Printer. A handsome, efficient printer for making good contact prints with negatives up to and including 4 x 6 inches. Comes complete with Kodacraft Printing Mask Set, 60-watt frosted lamp, and cord with socket. $7.95.

Kodak Timer. Accurate time control is necessary in anybody's darkroom. This handsome unit has both minute and second hands. Registers up to 60 minutes. Is mounted on tilting base for convenient viewing. Price, $7.95.

Kodak Chemical Scales. A worthwhile addition to any darkroom. Has smart modern Tenite housing, and corrosion-resistant Tenite pans. Obtainable with weights for either avoirdupois or metric. $14.50.

Finer Gifts for Those Who Top Your List

Kodak Hobbyist Enlarger. A gift that really says "Merry Christmas" and keeps right on saying it for years to come. Incorporates the most modern features for straight enlarging at a moderate price. Has Circline fluorescent lamp with integrating sphere lamphouse to give cool, evenly distributed light. Positive, smooth controls. Gives 1.4 to 7 times enlargement on baseboard. Comes complete with Kodak Enlarging Ektanon Lens *f*/6.3 with click stops and one rotary glassless negative carrier. The Hobbyist is a "store-away" enlarger; spin four wing-nuts, and you lift the head and column off the baseboard, for compact storage. Will accept negatives up to 2¼ x 3¼. Price, $57.50.

Kodak Flurolite Enlarger. We consider this the finest enlarger of its type. Has cool Circline fluorescent lighting, with integrating sphere lamphouse for maximum light concentration. Designed for the most advanced work, including color separation. Has rotating negative carrier and tilting platform for complete distortion control. The base is a big light-tight paper-storage cabinet, all metal. Two-hand control permits elevating and focusing at the same time. With accessories, it doubles as view camera, copying camera, and slide-making camera. Price, without lens, $99.50. Extra negative carriers, $5.50.

Kodak Flurolite Camera Combination, including camera bed, camera back adapter, bellows assembly, ground glass focusing back, and one 2¼ x 3¼ Kodak holder. Price, without lens, is $69.50.

Kodak Enlarging Ektanon Lenses for the Flurolite. Priced from $15 for the 50mm. *f*/4.5 to $32.50 for the 4-inch *f*/4.5. *Kodak Enlarging Ektar Lenses*, recommended for the finest in color work, are priced from $47.50 for the 2-inch *f*/4.5, to $57.50 for the 4-inch *f*/4.5.

Kodaslide Projectors. Here's the way to big screen pictures that keep all the quality, sharpness, and brilliance of your transparencies. *Kodak Highlux III Projector* has 300-watt lamp and quiet, efficient blower cooling. Keeps slides safe and cool at all times. Double condenser system and full 5-inch *f*/3.5 projection lens. $56.50. The 200-watt *Kodak Highlux II Projector* incorporates same features as Highlux III, but does not have blower. Price, $36.50. Blower base identical to that of the Highlux III may be added to the II for $19.20, and then the lamp can be stepped up to 300 watts.

Kodaslide Merit Projector. Has 150-watt lamp. Provides for thrifty home enjoyment of color transparencies. $26.10.

Kodaslide Projector, Master Model. An all-metal projector with a 1000-watt lamp. Provides true professional projection. Blower-cooled. Takes either 5-inch or 7½-inch lens for normal or longer throws. With Kodak Projection Ektanon Lens 5-inch *f*/3.5, $169.

Kodaslide Table Viewer, Model A. An all-metal professional-type table viewer with a big Kodak Dayview Screen. Has push-pull slide changing, from large automatic slide hopper. Slides can be shown and enjoyed in a fully lighted room. $97.50.

Kodaslide Table Viewer, 4X. Provides 4 times enlarged view of slides. Has handsome plastic case. Convenient slide feed. Kodak Dayview Screen. $37.50.

Prices include Federal Tax where applicable and are subject to change without notice.

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FOR EVERYONE

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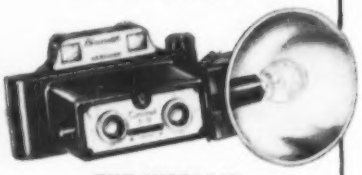

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WITH FLASH UNIT!

WITH 3-D VIEWER!

AND GADGET BAG!

- As simple to use as a box camera.
- Synchronized for flash, take pictures indoors or outdoors.
- Takes 4 breath-taking 3-D pictures or 8 regular snapshots on #127 Kodak film.

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TECHNICAL DATA ON THE PICTURES

First Prize—Black-and-White

PAGE 90 Farrell Grehan, of New York City, was awarded first prize in the black-and-white division of the PHOTOGRAPHY 1953 Picture Contest for his shot depicting a little girl and the playground she has found for herself in a run-down area of the city. In the broken fence, the weed-grown lot, and the lone child, Grehan saw an appealing picture which he caught with a Standard Rolleiflex, and a 75-mm Zeiss Tessar f/3.5 lens. Exposure was made on Super-XX film for 1/50 second, with a lens opening of f/8.

Second Prize—Black-and-White

PAGE 92 Second prize in the black-and-white division goes to Fran Nestler, of Jeannette, Pa., for his photograph of a young couple relaxing on the beach after a morning swim. Nestler used a Graflex Model D (r.b.) camera with a 7½-inch Ektar f/4.5 lens and a 2¼x2¼ roll-film adapter. The shot was made on Supreme film; shutter speed was 1/30 second at f/5.6 utilizing existing daylight.

Third Prize—Black-and-White

PAGE 93 An impromptu portrait of his small daughter in a costume of her own devising, and clutching her beloved cat, won third prize for Richard Pousette-Dart, of Sloatsburg, N. Y. His camera was a Leica IIIC, with 50-mm Summitar f/2 lens. Exposure was for 1/25 second on Plus-X film, with lens opening of f/2.8.

Fourth Prize—Black-and-White

PAGE 94 Robert Frank, of New York City, was awarded fourth prize for his photograph of merrymakers at a carnival in Basle, Switzerland. The picture was made with a Leica II with 50-mm Summitar f/2 lens. The subdued lighting in the casino was furnished by small bulbs, many of them colored red, blue, or green. Using only this lighting, Frank exposed Super-XX film for 1/20 second at f/2 for this shot.

Fifth Prize—Black-and-White

PAGE 94 *Private World* won fifth prize for Saul Leiter, of New York City, whose camera caught and registered the mood of a child moving dreamily in an enchanted world of her own imagination. His camera was a Contax II with a 50-mm Sonnar f/2 lens. Exposure was on Super-XX film for 1/25 second with lens opening of f/4.5.

PAGE 95 This opportune shot of the beaming countenance of a happy countrywoman was made by Heihachi Tachikawa, of Hokkaido, Japan. The camera was a Rolleicord, with Triotar f/3.5 lens. Tachikawa used Neopan SS film, exposing for 1/10 second at f/6.3.

PAGE 96 From the 16th floor of a Detroit office building, Cornelius E. Westveer, of Pleasant Ridge, Mich., made this shot of homeward-bound traffic at 5 p.m. when bright rays of the descending sun reflected from the street car tracks provided interesting contrast with the heavy shadows in the street. He used a Leica IIIC with 90-mm Elmar f/3.5 lens, and exposed for 1/100 second at f/8 on Plus-X film.

PAGE 97 At a crowded amusement park, Victor Obsatz, of New York City, noted this lad among a group of youngsters "lighting up." The blend of extreme youth and smooth sophistication gave Obsatz an idea for a picture, and he speedily moved in, focused, and made the shot. His camera was a Rolleicord III, with 75-mm Schneider-Xenar f/3.5 lens. Exposure was 1/100 second, and lens opening f/5.6; Super-XX film was used. The print was made on Varigam BT.

First Prize—Color

PAGE 99 Werner Lüthy, of Berne, Switzerland, won top honors in the color division for his unusual picture of moonrise in northeastern Greenland, where he was taking geological photographs as a member of a Danish governmental expedition. He made this shot of the moon rising over the icebergs at 1 o'clock on a night late in August. Using a Primarflex camera, with 5½-inch Zeiss Tessar f/3.5 lens, Lüthy exposed Ektachrome film for 4 seconds with lens wide open. It was difficult to judge the correct shutter speed, he says, because of the inevitable light variations, and he made several shots at different speeds, determining after processing which exposure had given the best result.

Second Prize—Color

PAGE 100 *Steel-town*, by S/Sgt. William D. Bolene, of Enid, Okla., was awarded second prize in the color division. The picture was made in England, near the Air Base where Sgt. Bolene was stationed at the time. Noting the glow from the mills against the sky at night, some of the men decided one evening to go over and try their luck at photographing the town. Bolene's camera was a Voigtlander Prominent, with 50-mm Nokton f/1.5 lens. He used Daylight Kodachrome, exposing for 1 second with lens opening of f/2.

Third Prize—Color

PAGE 100 Third prize in the color division goes to Irwin Lubroth, of Brooklyn, N. Y., for his high-angle shot made from the *Arc de Triomphe* in Paris on a bright day in late spring. "The leaves on the trees were few," says Lubroth, "so that the actual tree branches and shadows that were cast seemed as one. I tried to compose my entire picture frame with this textured effect." He used a Leica IIIC camera, equipped with a 135-mm Steinheil f/4.5 lens. Exposure was 1/60 second at f/5.6, with a haze filter, on Daylight Kodachrome.

Fourth Prize—Color

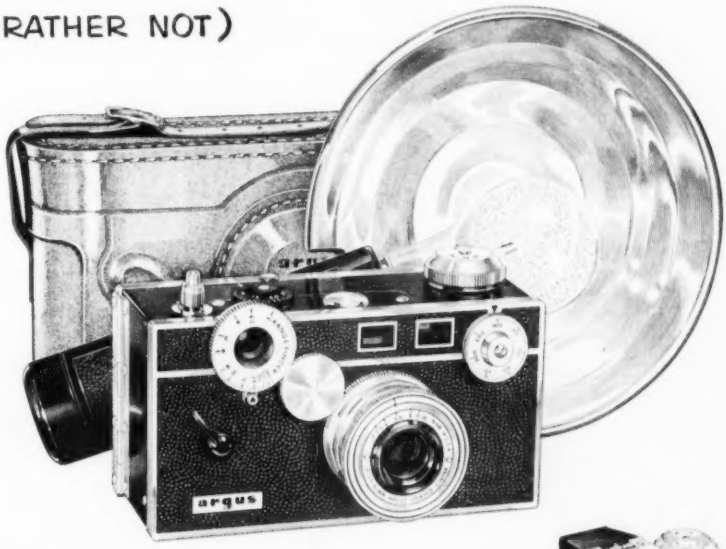
PAGE 101 An exciting episode at a steeplechase gave Mark W. Scott, of Oak Park, Ill., the opportunity for a shot which won him fourth prize in the color division. Scott, who was keeping his camera "at ready" for picture possibilities, noted that the horse was nervous, and he anticipated that there might be trouble. He adds, "I am very cautious around horses, and immediately after snapping the picture I moved away. The horse was calmed, however, and the jockey remounted successfully." Scott's camera was an Argus FA, with 50-mm Argus f/4.5 lens, and exposure was 1/100 second at f/4.5, with a Type A filter on Kodachrome Type A film. The daylight was overcast.

Fifth Prize—Color

PAGE 101 Amo De Bernardis, of Portland, Ore., was driving through Montana very early in the morning when he noticed the smoke from the train approaching in the distance. He sped along till he found a good spot from which to shoot. His Leica was loaded with Kodachrome Daylight film and the 50-mm, f/2 Summar lens stopped at f/4.5. He exposed for 1/40 second.

To the man who can afford to spend $460.00—or more—for a fine camera

(BUT WOULD RATHER NOT)



This message shows how you can save more than half that amount!

Let's look at the price structure of two high-quality, foreign-made 35mm cameras:

Camera "A", base price	$207.40
Leather carrying case	12.30
Flash unit	24.00
Telephoto lens	112.20
Wide Angle lens	102.00
Total price	$457.90

Camera "B", base price	$334.00
Leather carrying case	12.00
Flash unit	10.00
Telephoto lens	170.00
Wide Angle lens	245.00
Total price	$771.00

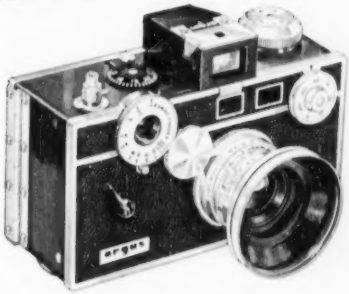
Excellent cameras, both of them—and well worth what they cost. But now compare their prices with what you pay for the Argus C3, the *only* American-made camera that offers you a similar degree of versatility.

Argus C3, base price (includes carrying case and flash unit)	$ 69.50
Argus-Sandmar Telephoto Lens	59.95
Argus-Sandmar Wide Angle Lens	59.95
Total price	$189.40

The fact that you save money when you buy an Argus C3 is important, of course. But that saving is doubly wonderful because it's made *without sacrifice of picture quality*. People with a wealth of photographic experience have found that pictures taken with an Argus C3 are at least the equal of those taken with cameras costing hundreds of dollars more.

Let's take a look at the Argus C3, and the many advanced features that this precision camera brings you:

A hard-coated, color-corrected f:3.5 Cintar lens—finest of its kind ground in America—to give you sparkling clear pictures in color or black-and-white, even in failing light. A lens-coupled rangefinder gives you sharp, sure focus at any distance from three feet to infinity. A precision, gear-controlled shutter with speeds up to 1/300 second for thrilling action shots. Built-in flash synchronization—you simply plug the flash gun right into the camera. There are no dangling wires, no complicated supports, nothing to adjust. Argus C3—only $69.50, complete with flash unit and leather carrying case.



Here's the Argus C3 equipped with the Argus Telephoto Lens (it interchanges almost instantly). This four-element, 100mm f:4.5 lens couples to the rangefinder to give you the same sharp, sure focus you enjoy with the Cintar lens. It cuts distance in half to let you take close-up candids from far away. It's perfect, too, for true-perspective portraits, wildlife close-ups, and a host of other uses. You get smooth helical focusing; top-side markings for easy reading; built-in sunshade and filter holder; many other precision features. Best of all, this versatile accessory lens is yours for the low price of $59.95.

The Argus Wide Angle Lens broadens and heightens your field of vision—you don't have to move back to capture the broad panorama of a scene. And because it almost doubles the picture area covered by a lens of conventional design, it's ideal for group shots, sports scenes—indoors or out. This f:4.5 precision-made Wide Angle Lens couples to the C3 rangefinder for automatic focus, has click stop lens settings, sunshade and filter holder, many other features. And this fine accessory lens is only $59.95, complete with handy clip-on optical viewfinder.

The Argus C3 is an outstanding value in itself. And for those who are interested in working with accessory lenses, it becomes an even greater value. Visit your Argus dealer and find out firsthand why people everywhere have made the Argus C3 their first choice of 35mm cameras. It's a fact: More people buy the Argus C3 than any other 35mm camera in the world!

argus

—the name that means precision quality!

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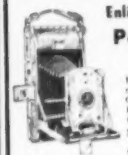

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Leica IIIA F 2 Summar		124.00	100.00
Leica III F 2 ctd Summitar c		168.00	140.00
Leica IIIF F 2 Summitar c*	384.20	199.00	170.00
Leica IIIF F 2 Summeron c*	393.00	239.00	210.00
Contax F 2 Sonnar		67.00	45.00
Contax II F 2 Sonnar		129.50	100.00
Contax III F 1.5 Sonnar		168.00	125.00
Contax IIA 2 Sonnar c*	444.00	210.00	185.00
Contax IIIA F 1.5 Sonnar c*	534.00	298.00	240.00
Contax D F 2 Biotar c*		175.00	145.00
Canon IV S F 1.8 Serenar c*	295.00	189.00	155.00
Nikon F 2 Nikkor c*	288.50	179.00	135.00

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Nikon F 1.4 Nikkor c*	379.50	219.00	170.00
Kine Exakta I F 3.5 Tessar c*		84.50	65.00
Kine Exakta VX F 3.5 Tessar c*	249.50	172.50	140.00
Kine Exakta VX F 2.8 Tessar c*	279.80	186.00	150.00
Kine Exakta VX Body Only *	209.50	155.00	110.00
Kine Exakta VX F 2 ctd Biotar	353.30	236.00	190.00

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Ciroflex D F 3.5 *c	59.95	38.00	36.00
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Graflex 22 400 F 3.2 c*	159.50	84.50	75.00
Auto Rolleiflex F 3.5 Xenar c		117.00	85.00
Auto Rolleiflex F 3.5 Tessar c		128.00	100.00

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Rieoflex F 3.5	37.50	28.00	19.00
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Medalist I F 3.5 c		79.50	60.00
Medalist II F 3.5 c*	297.50	157.00	130.00
Super Ikonta B MX F 2.8	236.00	157.50	120.00
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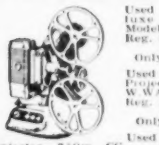

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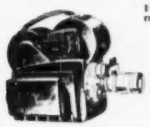

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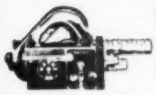

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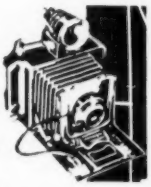

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Argus C-4 F 2.8 c*	89.50	54.00	40.00
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Revere Stereo F 3.5 c*	174.50	99.00	80.00
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Revere Stereo F 3.5 c*	174.50	109.00	80.00
Zeiss Star F 1.9 Xenon c*	249.50	134.50	110.00
Rectaflex F 2 Xenon c*	295.00	167.00	105.00
Voigtlander Vito III RF c*	159.50	119.00	95.00

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Voigtl. Vito II, F 3.5 Skopar, Prontor c*	54.50	34.50	20.00
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50mm F 1.5 Summarit c	224.40	133.00	110.00
85mm F 1.5 Summarex c	442.00	198.00	149.00
90mm F 4 Elmar Chrome c	112.20	64.00	55.00
135mm F 4.5 Hektor c		71.50	50.00
135mm F 4.5 Hektor Chrome	150.00	118.00	90.00
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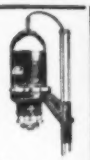

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135mm F4 Triotar e **$4.00**

180mm Tele Xenar F5.5 e **$6.00**

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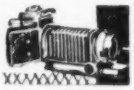

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PAGE 102 Their mothers were busy listening to a radio so these four bathing beauties sneaked away, took off their shoes, and went romping in the surf at Waikiki Beach. Edward Raczkowski, of Honolulu, Hawaii, caught their happy moment with a Baldinette equipped with an 8-cm, f/2.8 Zeiss Tessar lens. He exposed 1/100 second on Daylight Type Ektachrome with a lens opening of f/6.3.

While Jack Fields moved about a pet shop in his home city, Los Angeles, preparing to shoot, the enormous, mesmerizing eyes of this great horned owl never left his camera. He used a 4x5 Super-D Graflex and 7½-in. f/5.6 Kodak Ektar lens with a stop opening of f/16. He shot through a CC10G filter on Ektachrome film. Three electronic flash units lighted the subject.

PAGE 103 Emmett Kelly, veteran Ringling Bros. circus clown, was in his winter quarters at Sarasota, Fla., when Joseph Steinmetz, a native of that city, made this portrait. Steinmetz exposed for 1/50 second on Daylight Type Ektachrome, using a CC05Y filter. Lens aperture was f/14. His camera was a 4x5 Graphic View with an 8½-in., f/6.3 Kodak Ektar lens. Lighting was provided by four 400-watt-second electronic flash units.

Edward Brownrigg made *Reflections* in his beloved New England—at Rockport, on Cape Ann, Mass. He used a Kodamatic equipped with a 50-mm, f/3.5 Kodak Anastigmat lens. Exposure, with an aperture of f/6.3, was 1/50 second on Kodachrome Type A film. He shot through an Argus KA filter. Brownrigg is a native of Boston.

PAGE 104-105 Because this landscape near Potlatch, Idaho, was "so varicolored, with a sort of Grant Woodishness about it," Gordon Graham, of Detroit, Mich., could not resist putting it on film. He used a Voigtlander Superb adapted for 828 film. Exposure time was 1/50 second, the setting of the f/3.5 Heliar lens f/16. He shot through a haze filter.

Vincent Jermolowitz, now of the Bronx, N. Y., was on a tour of duty with the army when he photographed this time-worn cart standing before a Paris bakery. He used an exposure of 1/50 second and lens opening of f/5.8. His camera was a Linhof 4x5 Technika equipped with a 12-in., f/5.8 Rodenstock Imagon lens and loaded with Kodachrome film.

Robert H. Ehrke, of Jackson Heights, N. Y., made this shot of a local church on a bitterly cold day, during a northeaster, because he felt that the red and green lights against the church and snow portrayed the colors and feeling of the Christmas season. Ehrke's camera was an Argus C3, with 50-mm Cintar f/3.5 lens; exposure was 1/50 second on Daylight Kodachrome, with lens wide open.

PAGE 106 Helen Manzer's Indian woman is a Tarascan, one of the oldest tribal groups in Mexico, whose culture dates back to the beginning of the Christian era. Mrs. Manzer has visited these Indian villages for six successive years and stays for a month or five weeks each year. She used a Leica and 135-mm Hektor lens stopped at f/5.6. Exposure, on Kodachrome film, was 1/30 second, in hazy sunlight. Mrs. Manzer, a native of Manhattan, took the photograph in Michoacan, Mexico.

PAGE 107 Guen Ishizuka, an amateur photographer of Nagoya, Japan, used a Leica IIIF, with a 50-mm Nikkor f/1.4 lens, to get this gay shot of laughing children on their way to a park in Nagoya. He exposed for 1/200 second at f/11 on Super-XX film.

PAGE 108 A big pond in Fukuoka City, Japan, had dried up and this small boy was very happy to have thus caught such a big carp. Hitoshi Kawaguchi, a native of that city, took the picture with a Rolleicord equipped with an f/3.5 Triotar lens stopped at f/5.6. He exposed for 1/50 second on Sakura Panchro film, shooting through a yellow filter.

PAGE 109 It's an old Dutch custom—the wife of a crew member of one of the first ships to enter the harbor in the early morning is actually going to swallow this "first herring" right on down. Bert Buurman of Amsterdam shot the picture in Scheveningen Harbor, Holland, in very dim light. His 2¼x3¼ Speed Graphic was loaded with Ferrania film; the 101-mm, f/4.5 Ektar lens was set at f/5.6. Exposure time was 1/50 second.

PAGE 110 Robert Frank of New York City caught this fashionable lady disappearing through a revolving door into a Paris bar with his Leica and 50-mm, f/1.4 Nikkor lens. He exposed for 1/25 second on Ilford HP3 film.

PAGE 111 During a sudden shower at a seaside resort, Leon Levinstein, of New York City, made a photographic study of the expressions of two men who had walked into the doorway of a store for protection from the rain. Using a Standard Rolleiflex, with a 3-inch, f/3.5 Zeiss Tessar lens, Levinstein made a 1/25 second exposure with a lens opening of f/4. The film was Super-XX.

PAGE 112 Burt Owen, of New York City, had just started out to test a new camera when he saw two children of a neighbor at play near their home. Amused by their antics, he lost no time in initiating the camera—a Primarflex, equipped with a 105-mm Zeiss f/3.5 lens. Exposure for this picture was 1/200 second at f/8; film was Plus-X. A small extension tube between lens and camera facilitated close work.

PAGE 113 In the course of a picture assignment in the theatre, Loran F. Smith, of Pacific Palisades, Calif., made this shot of lovely Mara Corday in a moment of relaxation backstage. Using a Contax II camera with 50-mm Sonnar f/2 lens, on a tripod, his exposure was 1/5 second with lens opening of f/4 on Super-XX film, utilizing only the regular lights of the dressing room.

PAGE 114 While having a drink in the Jardin des Tuileries in Paris one summer afternoon, Otto Daettwyler made this photograph because he thought the couple and the situation looked photogenic. A brilliant sun filtering through the trees gave them a sparkling laciness. His camera was a Rolleiflex with an f/3.5 Xenar lens. He exposed for 1/50 second at f/5.6. Daettwyler lives in Menziken, Weid, Switzerland.

PAGE 115 The little girls playing in Washington Square Park in New York's Greenwich Village weren't aware of Alan Pesetsky or his camera. He shot both pictures with a Rolleiflex equipped with 75-mm, f/3.5 Xenar lens on Plus-X film. He exposed 1/100 second at f/8, printed on Varigam. Pesetsky lives in Manhattan.

PAGE 116 Richard Pousette-Dart, a resident of Sloatsburg, N. Y., made the picture of Mrs. Stevenson (no relation to Adlai) and her young kitten as part of a portrait assignment. His camera: a Contax III; lens: 50-mm, f/1.5 Sonnar; film: Plus-X; exposure, 1/50 second, and aperture, f/1.5. He printed on Varigam.

The man intently watching a rehearsal for the Salzburg Festivals is ballet master Harold Kreuzberger, photographed by Yoichi Okamoto. He took the picture because he liked the placement of Kreuzberger's arm. He shot a Rolleiflex and 75-mm, f/3.5 Zeiss Tessar lens, exposing for 1/50 second at f/11. Film was Super-XX, printing paper Kodabromide. Okamoto is with the American Embassy in Vienna.

PAGE 117 A coal miner, draining his cup of tea after the day's work, was photographed by Robert Frank of New York City. The picture is one of a series shot by Frank in South Wales, England, and was made with a Leica A, with 5-cm Nikkor f/1.4 lens. The film used was Ilford HP 3, exposure 1/25 second with lens wide open.

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PAGE 117 A coal miner, draining his cup of tea after the day's work, was photographed by Robert Frank of New York City. The picture is one of a series shot by Frank in South Wales, England, and was made with a Leica A, with 5-cm Nikkor f/1.4 lens. The film used was Ilford HP 3, exposure 1/25 second with lens wide open.

The man intently watching a rehearsal for the Salzburg Festivals is ballet master Harold Kreuzberger, photographed by Yoichi Okamoto. He took the picture because he liked the placement of Kreuzberger's arm. He used a Rolleiflex and 75-mm f/3.5 Zeiss Tessar lens, exposing for 1/50 second at f/11. Film was Super-XX, printing paper, Kodabromide. Okamoto is with the American Embassy in Vienna.

PAGE 118 While walking around a picnic grounds, looking for human interest pictures, Cornelius E. Westveer, of Pleasant Ridge, Mich., came upon four very small boys pitching horseshoes which, he says, "were landing everywhere." In their deep and frowning concentration on their game, the children did not notice Westveer when he balanced his camera on his hip and made a couple of quick shots, exposing for 1/100 second at f/8, on Plus-X film. The camera was a Rolleiflex with 75-mm Tessar f/3.5 lens.

PAGE 119 Armin Haab, of Baar-Zug, Switzerland, made this picture of his friend, Johnny, clowning just below the surface of the Lake of Zug. He shot with a Rolleiflex and 75-mm, f/3.5 Zeiss Tessar lens open at f/8. He exposed for 1/100 second on Agfa Isopan, printed on Kodabromide.

PAGE 120 Al Francekevich, of Brooklyn, shot this picture with a Zeiss Maximar on a New York subway without attracting the attention of his subject. The 101-mm, f/4.5 Zeiss Tessar lens was wide open, exposure, on Plus-X film, was for 1/25 second. Because the picture was made under poor existing light, Francekevich intensified the negative in developing.

PAGE 121 A neighbor's cat, which visits the photographer's home regularly, gave Morris H. Jaffe, of New York City, the idea for this shot. The cat enters and leaves by means of a bathroom window, and Jaffe found the backlighting possibilities intensely interesting. He made a quick, close-up shot, using an Automatic Rolleiflex with a 7.5-cm Zeiss Tessar f/3.5 lens, and exposed for 1/100 second at f/8 on Plus-X film.

PAGE 122 Walking through a park on a pleasant spring day, looking for picture possibilities, Morris H. Jaffe, of New York City, was struck by the spontaneous humor of this moment, promptly focused his Automatic Rolleiflex and made the shot with an exposure of 1/100 second at f/11 on Plus-X film. His camera lens was a 75-mm Zeiss Tessar f/3.5.

John Seneres, of New York City, used an Automatic Rolleiflex with 75-mm Zeiss Tessar f/3.5 lens to record the sculptured, frieze-like quality of this scene in Nice, France. Shutter speed was 1/250 second, with lens opening of f/4.5.

PAGE 123 The rapt expression of this child as she gazed upward (actually watching sparrows) inspired photographer Charles S. Wong, of San Francisco, to make the shot and to give it a fairy-tale title. It was made originally as part of a school assignment that Wong was working on. He used an Ikonta B, equipped with 3-inch Tessar f/2.8 lens, and shot at 1/25 second, with lens opening of f/5.6, on Super-XX film.

PAGE 124 Sun, wind, sand, surf and five laughing, attractive models furnished this high-angle shot for Ardean R. Miller III, of South Miami, Fla. Miller photographed with a 4x5 Graflex 3D camera, with 7½-inch Ektar f/7.7, lens. He made an exposure of 1/200 second at f/11, with K2 (medium yellow) filter. Film was Super Pan Press.

PAGE 125 Impressed by the classic, Rubens-like molding of this model's figure when she posed for an art class, Lee Nye, of Santa Barbara, Calif., arranged with her to pose for a photograph. Using a Meridian 45A camera with 203-mm Ektar f/7.7 lens, Nye made this portrait study on Super-XX film with shutter speed of 1/10 second at f/14. Lighting was furnished by an overhead skylight, with fill-in from a side window. A print was made through mounting tissue to get a textured, antique appearance; copy negative of the print was then made on slightly outdated XF Panchromatic film, somewhat fogged, to shorten contrast range.

PAGE 126 Jack Illari, of Brooklyn, N. Y., was fascinated by the actions of some bear cubs at a game farm in New York State. The cubs were in a pit about 7 or 8 feet deep, and two of them seemed to be having a spirited argument in a manner that Illari describes as "almost human." He recorded the high point of the apparent dispute, using an Anniversary Speed Graphic with a 127-mm Ektar f/4.7 lens. Exposure was made on Super-XX film for 1/50 second at f/8. He utilized backlighting to the best advantage.

PAGE 127 Mario De Biasi submitted this photograph, which he titled "Bagolin," from his home in Milan, Italy. He made the picture in the town of Pavia, Italy, at midday. He used a Rolleiflex equipped with an 7.5 cm, f/3.5 lens set at f/11. Exposure was 1/25 second. Film was Ferrania Pancro 28; paper, Ferrania 108/C.

PAGE 128 Bob Martin, member of the photographic staff of the *Los Angeles Mirror*, caught these perfectly typical rhubarb expressions during an afternoon game at the Los Angeles Angels' home field. He shot at f/11 in 1/500 second, using a 4x5 Pacemaker Speed Graphic and 5-in., f/4.7 Ektar lens. His film was Super-XX, his paper, Kodabromide.

PAGE 129 Martin shot the tennis player scooping a low ball off a Los Angeles court in 1/100 second and an aperture of f/8. This time he used a 4x5 Graflex and 10-in., Tele-Optar lens. Film was Super-XX; paper, Kodabromide. The day was overcast.

PAGE 130 There is no technical data available on this sparkling low-tide shot by E. B. Shimiqu, of Japan.

The spiral staircase winding up to infinity was photographed in Weltwochehaus, a newspaper office in Zurich, Switzerland, by Henri Hefti of Buffalo, N. Y. He exposed for five seconds at f/32 on Super-XX film in natural daylight. His Graphic View camera was equipped with a 90-mm Angulon lens.

PAGE 131 The Delaware Memorial Bridge of Wilmington was dedicated in 1951, has a 2,000-ft span. Facing toward Wilmington, Lionel Freedman, of New York, N. Y. made this picture in sunlight through an orange filter on Super Panchro-Press Type B film. The 6½-in., f/8 Goerz Dagor lens on his 8x10 Deardorff camera was set at f/64. He exposed for two seconds. Paper was Varigam.

PAGE 132 M. Richard Marx of Los Angeles shot his nude and umbrella with an Auto Rolleiflex and 75-mm, f/3.5 Xenar lens set at f/8. He exposed 1/5 second on Plus-X film. Four 500-watt lights were bounced from the ceiling and two 500-watt lights reflected off seamless white paper. The negative was put in an enlarger and printed on 4x5 Reprolith, which was then enlarged to produce the print.

PAGE 133 Japanese photographer Takamasa

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Polarizing filters are delivered in leather-like snap-button compartment cases (except as below) at no additional cost.

GIGANTIC SALE IN OPTICAL GLASS FILTERS AND CLOSEUP LENSES

Series V, VI, VII mounted in rings. All filters ground and polished. Your choice of medium yellow, orange, green, red, haze, skylight, Type A or Photoflood conversion, UV15, UV16, UV17. PLUS 1 (20" to 38") PLUS 2 (13" to 20"), PLUS 3 (10" to 13"). Shipping Cost one to six filters 10c.

Ser. V ea. . $1.00
Ser. VI ea. . $1.25
Ser. VII ea. $2.00

Avail. in "Deluxe" only: Lt. yel., #10, #11, #12, #2A, #2B, #85B, #81, #81A, B, C, D, EF, I-D, 2-D, & all of above.

DELUXE FINISH (made for us by one of the best known filter mfrs. in this country).
Ser. IV ea. $1.15
Ser. V ea. $1.39
Ser. VI ea. $1.59
Ser. VII ea. $2.39

FREE on request: Famous Make Filter Compartment Case with purchase of 4 or more Ser. V or VI filters (incl. polarizing) and closeup lenses. Cases cost regularly $1.50 (Ser. VI), $1.25 (Ser. V).

MAGNIFYING HOOD $2.95
for all twin lens reflex cameras

Twin magnifier makes possible accurate focusing and composing of entire groundglass image with BOTH EYES and at comfortable distance, while protecting groundglass from glare. Saves eyestrain, helps accuracy, dim light focusing. Instantly removable and collapsible. For Rolleis, Graflex 22, Ricohflex, etc. Postpaid
COMB. OFFER: Magnifying Hood plus Fieldlens $4.59

A sensational Spiratone Exclusive worth 2½ times as much!

FIELD LENS—$1.95

A flat thin Fresnel ring plate which fits over groundglass in your reflex camera, greatly increasing brilliance of viewing image, making the often almost invisibly dark corner image ten times brighter! No installation—just drop fieldlens onto groundglass. Postpaid.
For Rolleiflex, Rolleicord, Ciroflex, Argoflex, Kodak Reflex, Ricohflex, any groundglass 2¼ x 2¼ or smaller.

Famous German

WIDEANGLE FOR 4" x 5" $21.95

in famous Prontor S synchro shutter
Commercial photographers and advanced amateurs alike have waited for just such a buy! Made by Leitmeyr, an old-time German optical manufacturer, the 105mm f:6.8 coated wideangle anastigmat is for the 4x5 press camera owner just "what the doctor ordered". It covers approximately 85 degrees, and one half of the lens can be removed, converting it into a telephoto double the original focus length. The popular shutter has eight speeds and B; delayed action and built-in flash. Shipg. Cost 35c.
Lensboard, with proper opening, for Speed Graphic, $2.00, Busch $2.40 State model.

120mm f:6.8 Leitmeyr wideangle lens, for 5x7", in Prontor shutter..... $29.95
65mm f:6.8 wideangle lens, for 2¼"x3¼" press cameras, such as Graphic, Busch, in latest type Prontor S synch shutter..... $29.95

Famous Make German Doppel-Anastigmat

8" f:4.5 PRESS TELEPHOTO $34.95

Made by Leitmeyr, old-time German manufacturer of lenses for press cameras, this fast, coated telephoto lens in barrel can be used with any 4x5 camera with a double extension bellows and a focal plane shutter. Excellent for portraits because of its fine perspective, this lens is equally suited for distant subjects—sports, animals, scenic subjects. Ppd.
240mm f:4.5 Leitmeyr $49.95
300mm f:4.5 Leitmeyr $59.95

Save 50% on Famous German Preset Diaphragm

100MM f:3.5 TELEPHOTO $49.95
for Kine Exakta, Exa, Praktica

A $100.00 value! Lightweight chrome finish mount with depth of field scale, helical focusing from 4 ft. to infinity, friction-controlled preset diaphragm. Popular 2X magnification focal length for moderate telephoto and portrait work. T-coated. 180mm f:5.5 Preset $59.95
Deluxe Leather Case $4.95
ROOF PRISM FINDERS, if bought with 100 or 180mm lenses, for Kine Exakta V, VX, add $20.00, for Praktica, Praktiflex FX, add $10.00.

• LAST MINUTE LENS SPECIALS •

ENLARGING LENSES
From Germany: 2" f:4.5, coated, clickstops, for 35mm $9.95
From France: 3½" f:4.5, coated, clickstops, for 2¼ x 3¼" $12.95

TELEPHOTO AND WIDEANGLE LENSES for Kodak Brownie Movie 8mm camera! Auxiliary lenses specially designed for the recessed optics of this camera. Either lens $9.95, both for $17.95.

Just received in time for Christmas!

PHOTOELECTRIC EXP. METER $7.95

From Japan comes a most compact (1½" x 1" x 2") yet extremely sensitive photoelectric exposure meter which competes in accuracy with the finest and most expensive meters. Calibrated in ASA speeds (from 6 to 200), for lens openings from f:1.4 to f:32, the meter measures reflected and incident light, comes complete with handy eveready leather case and instructions. Truly an exceptional value!
Shipping charge 15c

Big Sale on Imported

CUT FILM HOLDERS. 6½x9cms 83¢ each in lots of 12

$1.00 Each—6 for 5.29—12 for 9.96
Ship. Cost 10c, 35c, 50c
Here is an unusual opportunity for the owner of 6½x9cm Ihagee, Voigtlander (Avus), Zeiss Ikon, Recomar, Agfa and other popular make cameras to get quality French cutfilmholders at half the usual cost. Designed as plateholders, with cutfilm sheaths in each for easy loading, these rugged, all-metal holders are perfectly lightproof, easy to load and smooth in operation

SENSATIONAL VALUES IN 135MM TELE LENSES

For Kine Exakta, Praktica, Praktiflex FX, Contax S, D, DA, Pentacon

135mm Sun f:3.8 Telephoto lens for Praktika, Praktiflex FX, PLUS Eye-Level Prism Finder or Bellowscope Jr. $59.95

135mm Sun f:3.8 Telephoto lens for Kine Exakta, PLUS Rootprism finder for models V, VX or AC Electronic Flash $69.95

135mm Sun f:3.8 Telephoto lens for Contax S, D, DA, PLUS Bellowscope Jr. $59.95

For preset diaphragm lenses, add $15 to prices.
Deluxe Leather Case for 135mm lens $5.75
Shipping Charge, per lens set, $1.00

WRITE FOR FREE NEWSLETTER ON PRAKTICA AND KINE EXAKTA ACCESSORIES

Unbelievable Savings on Coated, Color-corrected

8MM TELEPHOTO—WIDEANGLE 'PACKAGES'

PACKAGE A 1½" f:1.9 3X focusing telephoto (clickstops, depth of field scale), plus 6mm f:1.9 extreme wideangle (six elements, clickstops, filterholder) $59.95

PACKAGE B 1½" f:3.2 3X focusing telephoto, plus 6mm f:1.9 extreme wideangle..... $49.95

PACKAGE C 1½" f:3.2 3X universal focus telephoto, plus 7mm f:2.5 4X wideangle (clickstops, filterholder) $35.95

BONUS: On request with any 'package'—1" f:3.5 2X telephoto, at no extra cost.

Above Spiratone lenses have 'D' mounts, fit virtually all Revere (except 50, 55), Keystone, DeJur, Kodak Reliant Cameras.

Brand new, coated, color-corrected

7MM f:2.5 WIDEANGLE LENS for 8MM 19.95

At last—a fine 8mm wideangle lens priced within every movie fan's reach! Covers four times the area of your normal lens, makes movie-taking indoors, of large groups, in limited space or wherever greater coverage and an enormous depth of field are desirable, simple and effective. Chrome finish, click stops, D or B&H mount.
6MM f:1.9, an extremely fast extreme six-element wideangle lens with clickstops, built-in filterholder — designed for the demanding movie fan who appreciates a wealth of features, at the low, low price of $29.95

8mm ½ (normal) f:1.9 FOCUSING LENS $19.95 plus your lens

Whether you own a Keystone, Revere, Cinemaster, DeJur, B&H Sportster or Companion 8mm camera, you can now trade your normal (12½ or 13mm) slow f:2.5, 2.8, 3.5 lens for a brand new, coated ½" f:1.9 lens with clickstops in one foot to infinity focusing mount! You can still set this lens at 10 feet and use its depth of field like a 'fixed focus', but closeups can be accurately focused and distant shots will be sharper, too. When you bought your new camera, you would have had to pay $25.00 or more extra for such a lens! Lens has front and rear protective caps, jewel box. ½" f:1.9 lens without tradein $29.95. *Shpg. Charge 15c*

2X AUXILIARY TELEPHOTO $7.95

Because prime telephoto lenses for 8mm and 16mm are now available at such low prices, we are forced to sacrifice our stock of 2X Morton telephoto lenses way below the manufacturing cost. The Morton coated 2X telephoto is acknowledged as one of the finest aux. lenses made. Tens of thousands were sold at the $40.00 list price. The Morton has a focusing mount, is fully color corrected and accommodates Series VI filters with its built-in retaining ring. While designed and available to fit most normal ½" Wollensak and Elgeet 8mm lenses and the 16mm Kodak 1" f:1.9 lens, enterprising photographers will find the lens adaptable for use with many others including telephoto and 35mm lenses for excellent telephoto effects. Don't miss this opportunity—act fast!
Two for $14.95 *Ship Cost 15c*

Lowest Prices Ever! Portable, Crystal-Beaded

30 x 40 TRIPOD SCREEN $7.69

Despite higher steel prices, Spiratone continues to offer you the biggest bargains in screens ever! Same quality as before, and as praised by thousands of movie and slidefans: Crystal-beaded pyroxilyn surface; screen raises and lowers on elevating rod, assuring positive alignment. Metal can has beautiful scratch-resistant finish. Carrying handle sets automatically for balanced carrying. Sturdy tripod is plated and has protective rubber tips. Thousands of these screens are in use, not only by amateurs, but by clubs, churches, colleges as well.

Screen Size		Appr. Shpg. Wt.
30"x40"	7.69	10 lbs.
40"x40"	9.18	11 lbs.
37"x50"	10.64*	14 lbs.
40"x50"	12.97*	15 lbs.
52"x70"	24.95*	

** These screens are shipped by us Express (freight costs collect) within U.S. — other screens can be shipped P.P. or Express.*

LEICA-CANON 135MM LENS SPECIALS

Popular 135mm f:3.8 rangefinder-coupled coated COLINAR in new satin lightweight mount, one of the sharpest 135mm lenses made, regardless of cost. Saving

PLUS		Over List
135mm finder and Super-Nooky	$69.95	$25.90
or PLUS 28mm to 135mm Zoom Finder and Super-Nooky	79.95	36.90
or PLUS Reflex Housing and Super-Nooky	89.95	36.90

Super-Nooky couples rangefinder to highly corrected closeup lens, permits rapid closeup focusing from 20" to 38". State normal lens you have when ordering. $19.95
Leather Case for 135mm lens $5.75.

Individual accessories for Leica and Canon are also available at rock-bottom prices:

Accura REFLEX HOUSING, shows upright enlarged image through extra bright magnifier, mirror jumps up when shutter is released. Ideal for parallax-free closeup, tele, scientific photography. $39.95

Telephoto, normal and wideangle FINDERS, with parallax correction, leather cases, available for 35mm, 50mm, 85mm, 90mm, 135mm ... $6.95

SELFTIMER, fits over Leica release button, has automatically retracting pin for smooth operation. $2.95

Set of three EXTENSION TUBES, metal $3.95

DIFFUSING DISKS, 36mm and 42mm, give pictorial effects, excellent for portraits. $1.49

LENS CASES for all Leica Lenses: 35mm, 50mm $3.95, 90mm $4.95, 135mm $5.75.

FRESH SAFETY GUARANTEED

35mm BULK FILM AND CARTRIDGES

PRIVATE BRAND 35MM COLORFILM 4½c per transp. incl. processing

Yes, Spiratone brings your colorfilm costs way down, but not with surplus or off-color stock. Now the finest, freshest Private Brand colorfilm can be yours at ¼ of the usual cost. Daylight (ASA 10) or Tungsten (ASA 16) Types. Use same correction and conversion filters as with Kodachrome.

35MM, IN METAL CARTRIDGES
20 exp., ea. $1.98; 3 for $5.49; 6 for $10.69
36 exp., ea. $3.59; 3 for $9.95; 10 for $29.95
Prices incl. proc. and mounting of doubleframe transp.

35MM BULK, INCL. PROCESSING
27½ ft. $9.95; 50 ft. $16.95; 100 ft. $29.95
Add postage.

ASA 125 COLORFILM $3.95

FRESH, SAFETY, GUARANTEED

35mm RELOADS IN METAL CARTRIDGES

DAYLIGHT TYPE, 15 EXP. 30 exp. $5.95 incl. proc

New ultra speed Supertomic makes possible highspeed color shots, color under poor light, color with great depth of field.

ANSCOCOLOR 20 EXP. **$1.50** 8 for $10.50 postpaid

Daylight or Tungsten, Types 235 or 234, same as factory packed spools. Processing, incl. 2X color prnt, per roll $1

EK PLUS X or PANATOMIC X or SUPER XX — 20 EXP **40c** 6 for $2

36 Exp. each 60c, 4 for $2.
Ship. Cost: For 1, 5c; 3 to 5, 20c; 6 to 8, 25c

35MM CINEKROME*, 20 EXP. $2.95

Incl. TWO sets of color transp. —4 day processing
Here is a hard-to-beat offer in a new color film! Cinekrome produces negatives in complimentary colors, from which we furnish TWO complete sets of positive color transparencies (doubleframe size mounted). Cinekrome negatives produce perfect b & w prints, dye transfer prints; Cinekrome positives produce excellent color prints. Available in daylight and tungsten types, ASA 16. 4 for $11.49. *Anascocolor Negative Film

NEW ASA 32 35mm KODAK NEG. COLOR 20 EXP $2.69 2 for $5.19

Tungsten (ASA 32) or Daylight (ASA 16), uses Kodachrome conversion filters & produces negatives in complimentary colors. From these, inexpensive b&w prints, color prints and color transparencies can be made, the latter of a quality equaling the finest reversal films. Price includes processing with one set of mounted doubleframe color positive transparencies. 4 for $9.95

An extra set of color slides is available any time at $1.00, but as a special introductory offer, we are supplying this film incl. processing and TWO sets of transparencies at $3.50, three for $10.00. Sh. Ct. 5c per roll: Specify Dayl. or Tung.

35mm DAYLIGHT LOADER $4.95

including five cartridges

IF PURCHASED TOGETHER WITH MINIMUM OF $10.00 WORTH OF BULKFILM.

It's so simple to take advantage of the exceedingly low cost of 35mm bulkfilm and to load any desired length into a standard Eastman cartridge. First few reloads already make loader pay for itself.
LOADER, alone with 5 cartridges, $5.95 Sh. Wt. 4 lb.
FREE FILM TONGUE CUTTER with your order for $5.00 or more of bulkfilm, or $3.95 worth of bulkfilm plus loader. For perfect shaping of tongue to assure smooth loading. Must be requested at time of purchase.
BULKFACTS: 27½ ft. yield 8 20 or 5 36 exp. loads; 50 ft. yield 14 20 or 9 36 exp. loads; 100 ft. yield 29 20 or 19 36 exp. loads.

CHRISTMAS SPECIAL Daylight Loader with 5 cartridges plus 100 feet Plus X (our total regular price $9.99). $7.99

EK PLUS X, PANATOMIC X or SUPER XX
100 ft. $3.98, 50 ft. $2.29. *Shipping Cost: 30c*

35MM ANSCOCOLOR NEGATIVE BULK 27½ FT. $11.95 Incl. negative processing and positive slides

Combines economy of bulkfilm with practicability of color negative material—your cost per negative and color positive is only about 7½c when you buy Cinekrome in bulk. *Shpg. Cost: 10c*

ANSCOCOLOR, 27½ FT. $7.95

Emulsions No. 235 (Daylight) or 234 (Tungsten), same as Ansco's factory-packed cartridges. Not to be confused with other emulsions or outdated stock. Price includes 5 cartridges, 50 ft. (+ 8 cart.) $13.98; 100 ft. (+ 10 cart.) $25.95. *Shpg. Cost: 25c, 35c, 50c.*

WINTER SPECIAL 10% DISCOUNT ON ANSCOCOLOR TUNGSTEN BULK FILM DURING THE INDOOR SEASON — Oct. 15 to March 15. Just take 10% off above prices when ordering tungsten stock.

'DEVELOP YOUR OWN COLORFILM' OUTFIT $11.89

Enjoy the thrill of processing your own colorfilm! Outfit consists of 27½ feet of fresh Anscocolor 35mm (specify Daylight 235 or Tungsten 234), Film Tongue Cutter, eight cartridges, Quart-size Color Developing Kit and Book 'Color Photography Made Easy'. Imagine: Your 20 exp. colorfilm costs you less than $1.50 per roll processing included, and all the fun on top of it! *Ship. Wt. 4 lbs.*

NEW COLORFILM TRIAL PACKAGE 35mm

Contains one each, 20 exp. roll of the 4 different types:
Private Brand* $1.98
Kodak Neg. Color, incl. set of transparencies* 2.98
Cinekrome (Anscocolor Negative*)
incl. 2 sets of transparencies 2.95
Supertomic ASA 125, 15 exp., Dayl. type $3.95
Processing Included $11.86
**Specify Daylight or Tungsten Type*
TRIAL PACKAGE BONUS (optional):
1 20 exp. Tungsten Anscocolor reload, reg. $1.50 .50
Shipping Cost 10c $12.36

Black and White

35MM FINE GRAIN SERVICES

Spiratone 35mm services are used all over the world. They combine extreme economy with expert workmanship and the use of the best materials. Each negative individually exposed on the proper contrast paper.
Prices below include postage.

"SUPERB"
Ultra Fine Grain Processing and 3¼x4½ doubleweight velvet enlargements, 20 exp. roll, $1.33
36 exposure roll $2.06 65 exposure roll $4.15

"MASKOSPOT"
The most highly-perfected 35mm service. Ultra Fine Grain Processing and enlargements on doubleweight velvet or singleweight glossy (please specify which) paper

	3¼x4½	3½x5	4x6
36 exposure roll	$2.60	$3.12	$3.66
20 exposure roll	1.68	2.06	2.35

"EXCELSIOR"
Ultra Fine Grain Processing and 3¼x4½ glossy enlargements, 20 exposure roll, $1.15
36 exposure roll $1.83 65 exposure roll $3.60
The cost of reprinting uncut developed rolls is the same as that for undeveloped rolls.

35mm B&W TRANSPARENCIES

the most thrilling way of presenting your pictures. Printed from your 35mm films (doubleframe or singleframe Mercury size), without changing them in any way. Projection Positives are made on an extraordinarily fine grain film, with each negative INDIVIDUALLY exposed. Viewed in a small viewer or projected life-size on a screen — you'll enjoy the wide tonal range, the three-dimensional quality, the sparkling brilliance which only SPIRATONE PROJECTION POSITIVES can reveal in your pictures. Let us make transparencies from your old rolls, too, so you can relive those happy memories! Send us your next 35mm roll for Projection Positive Printing; there is no extra charge for ultra fine grain processing the negatives.

ANSCOCOLOR
72-HOUR PROCESSING + $1
1 3¼x3¼ COLOR PRINT
ENCLOSE TRANSPARENCY FOR FREE PRINT OR ASK FOR PRINT COUPON! 20 EXPOSURE ROLLS (DOUBLEFRAME) PROCESSED AND MOUNTED, $1.00

PROJECTION POSITIVES ARE SURPRISINGLY INEXPENSIVE:
FROM UNCUT 35MM ROLLS: 20 EXP. ROLL $1.05 36 EXP. ROLL $1.55 65 EXP. ROLL $2.81 From strips having less than six exposures, but no shorter than 4½ inches in length; or selected by frame No.: each frame 10c

Complete price list of other 35mm services, black and white and color, on request to Dept. PP

METAL SNAKE CHAIN $1.95 postpaid
for Exakta, Leica, Retina, Pony and others
Smoothly suspends camera at chest height for worry-free carrying without case! Elegant, practical, safe and luxurious—at half the usual cost. *Specify chrome or gold-brass finish.*

German All-Metal RANGEFINDER $2.95
Employs super-imposed image system for rapid, accurate focusing from 2 feet to infinity! All-metal construction, leather covering, modern styling.

Time Exposure & Delayed Action Now Added to Every Camera
AUTOKNIPS II $2.95
This most popular of all self timers in conjunction with a cable release, adds to your camera a feature many a photographer has paid a small fortune for: 11 slow speeds from ½ a second to ten seconds! Was $4.95. Ship. Cost 10c.
CABLE RELEASES: 4" 25c, 7" 35c, 10" 45c.

CLOSEUPS
are simple and inexpensive, when you buy your closeup accessories from Spiratone, the only firm specialized in low-cost closeup photography equipment.

deluxe COPYING STAND $7.95
Designed by us for use in conjunction with closeup lenses, extension tubes, bellows attachments, to complete with a moderate investment, your closeup and copying equipment. Strong enough for a 4x5", yet compact in storage (two-piece post) and equally well suited for copying, medical, scientific work and movie titling. Camera bracket permits centering of camera over subject. 15x12" metal baseboard practical for large originals. 1½" diameter pole is 38" high. Shipping Weight 11 lbs.

Gooseneck LIGHT ATTACHMENT $5.95
With C clamps fits conystand or enlarger pole. 2 bullet reflectors, $1.00 additional. Ship. Weight 1 lbs.

A Spiratone Exclusive 6 PIECE EXTENSION TUBE SET $7.95
for EXA, KINE EXAKTA. The biggest bargain ever offered in Kine Exakta Extension Tubes — two metal adapters and four metal tubes (5mm, 15mm, 30mm, 45mm) provide the greatest possible range of closeup work, from a 3.5 reduction to a 2.2 magnification! Precision made to please the most meticulous Kine Exakta owner—yet priced at a third of other (and only five piece) imported sets. Ship. cost 25c.

FOCUSING EXTENSION TUBE $9.95
for Kine Exakta, Praktica, Contax S, Leica
Operating like the focusing mount of a lens, these tubes allow a range of 20mm, with no blind spots. Leica tubes are engraved, indicating proper distance from lens to subject. Focusing tubes can be used alone or, if you already own a set of tubes, you will find the focusing tube a most valuable addition to your closeup equipment. Kine Exakta tubes come with necessary adapters.

MINUS LENSES
for telephoto effects
In conjunction with your bellows unit or extension tubes, Minus lenses will effectively produce telephoto effects—a Minus 4 lens will make your 135mm lens into a 270mm lens! Use several Minus lenses in conjunction with each other for varied effects.
Available in Minus 1, 2, 3 and 4 — select any three (prices per 3): Series V $3.60, Series VI $4.35, Series VII $6.00. Shipping Cost 10c. Instructions incl.

EXTREME CLOSEUP STAND $3.95
Makes closeups of coins, stamps, flowers, insects or any other small object with the simplicity of a snapshot of your child! Your camera—any 35mm, 2¼ x 2¼, 2¼ x 3¼ camera—is automatically centered, no focusing necessary, no need to watch parallax. Doctors, dentists, botanists, stamp and coin collectors waited for this accessory! Legs are removable for pocket-size storage.
Shipping Cost 15c

CLOSEUPS with the ARGUS C-3

RANGEFINDER-COUPLED, parallax-free closeups become simple snapshots with the new PROXI-FOCUSER which fits ingeniously over range and viewfinder windows and makes focusing and composing as foolproof as ever.
Plus I model focuses to 20"; Plus 2 model from 20" to 13"; Plus 3 model from 13" to 10".
Each Proxifocuser comes in a leather pouch with a matched Ser. V closeup lens to fit filterholder ($1.10, from us). Proxifocuser, with closeup lens, any model $4.95, all three for $13.95
Plus 1, 2, 3 Proxifocusers, with extension tube set (for complete focusing range from 36" to 2") $18.95.

EXTENSION TUBES make possible extreme closeups, even to a 1:1 coverage. New extension Tube set contains 5mm, 15mm, 30mm metal tubes, and table showing coverage and setting $5.95
Shpg. Cost, ea. item 10c

Read the ARGUS GUIDE $1.95

Parallax-Correcting Close-Up Sets
ROLLEI, CIRO, ARGO, UNI, LEO, ANSCO, KODAK and other twinlens

REFLEX CAMERAS
PLUS 1 SET $3.93; PLUS 2 and 3 SETS: $4.95 ea.
Set consists of matched closeup lenses for taking and viewing lenses, including parallax-correcting prism. Only Spiratone offers you these extremely useful, in fact indispensable sets, at a fraction of the usual cost — yet unconditionally guaranteed. Lenses fit standard filterholders—specify if you have Ser. V or VI. Parallax-correcting lens requires Series V holder for viewing lens, available from us. For Kodak Reflex, Ciro-flex, Ikoflex $1.00; for Rollei bayonet f:3.5 $1.75; for Rollei bayonet f:2.8 $2.00; for Argoflex, Uniflex (set-screw) $1.40.
Shipping Cost, ea. set 10c

CLOSEUP LENSES for Every Camera
Fit standard filterholders. Complete with simple-to-follow instructions.
PLUS 1 (20" to 38") for portraits, baby shots.
PLUS 2 (13" to 20") for head - and - shoulder shots, peeping, child portraits.
PLUS 3 (10" to 13") for copying old photographs, from books and magazines, for more or less extreme closeup work.
21.5mm 75c ea. Series V $1.00 ea., Series VI $1.25 ea. VII, $2.00 ea.
DELUXE STYLE, made by famous mfr., each lens neatly engraved with diopter power:
Ser. V $1.15, Ser. V $1.39, Ser. VI $1.59, Ser. VII $2.39.
Shipping Cost, ea. set 10c

BELLOWSCOPE JR. $19.95 Kine Exakta, Praktica, Contax S, Leica
Ship Cost 55c Here is the latest and most practical bellows extension unit for 35mm cameras—at the lowest price. Designed along the lines of a double extension bellows camera. It extends to a full 6", yet folds to almost the size of a pack of cigarettes. Leather bellows, double geared tracks, all metal constructions. State camera when ordering. Bellowsscope Jr. accommodates any lens from camera for which it is made.

Four Piece EXT. TUBE SET for Praktica, Praktiflex FX, Contax S $6.95
In response to popular demand, we had this four piece set made to include, in addition to the usual 5mm, 15mm and 30mm tubes also a 45mm tube, permitting almost 2X magnification. Tubes are all metal, can be used individually or in any combination or with focusing tube ($9.95 additional). 45mm tube alone (to fit your present set) $2.49.
Shipping Cost: 35c

CLOSEUP-MEASURE with LEVEL $2.49 *Post-paid*
Almost a 'must' for closeup work. The closeup measure fits accessory clip of Leica, Retina, Contessa, most other better cameras, but can also be used handheld. Level helps you maintain perfectly level position whenever necessary. Tapemeasure is graduated in inches and centimeters, 100 cms long.

FREE on request with your order of $1.00 or more, or send 15c. Booklet on closeup photography, containing profusely illustrated article on closeups by Joseph Foides, depth of field, focusing, magnification, field coverage tables for closeup lenses, extension tubes, one page listing of inexpensive closeup accessories!

TURN PAGE FOR 2 MORE PAGES OF SPIRATONE VALUES

Latest Editions Famous Dr. Tydings

CAMERA GUIDES $1.95 each

If you own one of the cameras listed, you simply MUST have a guide expressly written for YOUR particular camera: not an instruction manual or a highly technical book on formulas, but an easy-to-understand, well-illustrated 128 page of sure-fire how-to-do-it techniques, popular accessories — all for your particular camera. Be sure to state which camera you have—there are twelve different guide books available now; *Ansco Reflex, Argoflex, Argus C, C2, C3, A2, FA, 21, C4, Bantam Special, Bolsey B, B2, C, Bolex L8, H8, H16, Contessa, Contax II, IIA, III, IIIA, Century Graphic, Crown Graphic, Exa, Flash Bantam, Ikoflex, Ikonta 35, Kewflex, Kodak Reflex, Kodak 35 (RF), Kine Exakta I, II, V, VX, Pony 135, 828, Prominent, Reflecta, Retina I, IA, II, IIA, IIB, Rolleicord, Rolleiflex, Ricohflex, Signet, Stereo-Revere 35, Stereo-Realist, Speed Graphic, Uniflex, Vitessa.*

New! Guide to **MEDICAL and DENTAL PHOTOGRAPHY $1.95**
Describes simplified methods of taking clinical, laboratory and Xray photographs, with any equipment. Standardized, preset methods enable physician, dentist or assistant to obtain good results, with no special training! FREE with each Guide Book: Lipstick Camelhair Brush, worth over $1.00. *Shipping Charge, per book, 15c*

Savings up to 50% on **METAL FRONT AND REAR LENS CAPS**

Protect your valuable lenses when not in use—a Rear Lens Cap is one of the most effective means of keeping dust and dirt away from the rear element of your lens.

SCREW IN REAR CAP for Leica, Canon, Praktica, Praktiflex FX, Contax S, D, DA camera lenses (3 for $2.69) **$1.00**

BAYONET REAR CAP for, Kine Exakta, Exa, Contax II, IIA, III, IIIA, Nikon camera lenses (3 for $2.69) **$1.00**

SCREW-IN FRONT CAPS make a perfect seal against any harm, cannot slip or fall off. Made of gleaming smooth satin finish to precise tolerances.
For Argus C2, C3, Bolsey B, B2, C, B22, C22, 35mm and 50 mm Elmar, Retina I and to fit standard Series V adapters. **60c**
For Argus C 4, Signet, Retina II, 50mm Sennar, Ciotar, 58mm preset Biotar and Primoplan, 50mm f:3.5 and 2.8 preset Tessar, 135mm Trioter and to fit standard Series VI adapters. **$1.00**
For 65mm, 90mm, 120mm Anguion, 35mm Biogon, all Canon Serenar lenses, 50mm f:3.5 Tessar, 58mm Primoplan, 90mm Elmar, 135mm Hektor, 50mm Summar and Summitar, 85mm and 135mm Culminar, all Nikkor lenses and to fit standard Series VII adapters. **$1.60**

EXTENSION FLASH $3.95

For Argus C3, most other flash units (except BC). 15 foot cord, bulb holder (for screw-base), 5" reflector and means of attachment to your regular gun—all for $3.95. *Sh. Wt. 2 lbs.* State gun you have

A New German Import **BC FLASH GUN $4.95** Bracket $1.00, BC Battery (lasts year) $1.00.
All the features you want—at the lowest price a fine BC gun was ever offered at: removable adaptatic, highly efficient reflector; ejector; built-in test-light; interchangeable screw-in cords (your choice of ASA to fit almost any domestic synch shutter or Compur to fit all German synch shutters). Weighs only 4½ oz., fits into seat pocket. Slips on accessory clip of German cameras, or fits with bracket any camera. Kine Exakta model, including bracket $8.95. *Shipping Cost 25c*

THREE UNIT **REFLECTOR OUTFIT $5.49**

Two aluminum 10" reflectors for #1 or #2 bulbs, one bullet reflector for spot effects, all three complete with swivel joint, switch, socket, clamp and cord — at a fraction of their usual cost.

SUGGESTION: 2 #2, 1 #1 photoflood bulbs 86c.
Shipping Weight 5½ lbs.
Free on request with $5.49 or $6.49 outfit: Shutter Speed Tester

Only Spiratone offers you this $11.00
PHOTOFLOOD STAND + TWO REFLECTORS ONLY **$6.49**

The Ideal Indoor Lighting Set-up. 3-section metal stand extends to 6'4". Sturdy, braced legs with rubber tips. Stand telescopes compactly to only 2 feet. Positive locking at any desired height. 22" crossbar. Can also be used to hold screen, backgrounds. Two spun-aluminum 10" reflectors (for #1 or 2 photofloods), complete with sockets, switches, 6' cords, ball-socket swivel joints, rubber-jawed spring clamps. Can be used on crossbar or furniture. Complete outfit $6.49.
Shipping Wgts.: Stand 4 lbs. Reflectors 4 lbs.
Suggestions: Two #2 photoflood bulbs ..... $ .66
Extra Clamp-on bullet with bulb (for semi-spot) 1.79
Photoflood Stand with Crossbar only 3.49

CHANGING BAG $3.95

Sh. Cost 25c

One of the most important 'tools' of any photographer. Whether for use in an emergency, with the film torn or pulled off the spool in a 35mm camera, or for reloading cutfilm holders or for developing films when no darkroom is available, a changing bag is justly referred to as a 'portable darkroom'. Double zippered inner and outer bags, made of the finest cloth, make this bag lightproof in brightest sunlight. 17"x16" Working Space, plus elastic sleeves—all these features at the lowest price a quality changing bag was ever offered at. Professional Model 22" x 30" working space, an $11 value **$6.95** Ship. Wt. 2 lbs.

2 for $4.15 4 for $8.00 **2x2 ALL METAL SLIDEFILE, $2.19**
Accommodates 300 redimounts or 150 glass-slides. Slots prevent rattling. Index. Clamp lock and handle. *Ship. Wt. 3½ lbs. each.*

STEREO

3-D 35MM OUTFIT $4.95

Famous Radex Stereo Parallel (alone a $6.50 value) PLUS popular German all-metal stereo viewer which accommodates Realist or full 35mm size stereo pairs. Stereo Parallel is mounted on tripod and two shots, one on each side position of parallel, are taken, viewed in a stereo viewer, these shots provide the most perfect three-dimensional effect equaling that obtainable with the best stereo cameras. Works with any 35mm camera. *Shipping Cost 30c*

All Metal **STEREO-VIEWER** in lots of five $1.95 ea.
This new German viewer shows clear, undistorted stereo, accommodates all standard size 4" x 1⅞" glasses and binders. Don't confuse this viewer with plastic or toy-like units: it has polished glass lenses. It is made to last a lifetime. *Shipping Cost 1, 25c; 5, 50c* $2.49 ea. 5 for $9.75

LOCKSLIDE STEREO MOUNTS, 100 for $4
Sturdy cardboard mounts, requiring no pasting, making stereo-mounting really simple and fast! *Shipping Cost 45c*

STEREO COLOR SLIDES —AWARD WINNERS, 12 for $3.95 postpaid
Breathtaking stereos shot by the outstanding stereo photographers of our time. A selection you simply must have!
COMB. OFFER: 10 Award Winning Slides, plus Metal Stereo Viewer $4.95 *Ship. Cost 20c*

STEREO

Closeups with the **STEREO REALIST**
are no longer impossible or complicated work when the new STEREO-ANGLE LENSES ARE USED. Matched closeup lenses with perfectly calculated prisms assure perfection in stereo-viewing and projecting. Lenses fit standard Series V filterholders ($2.00 a pair, from us). Available in Plus 1, 2 and 3—each matched set, in snapbutton case $9.90. All three sets for $25.95. *Sh Cost, ea set 15c, three sets 50c*

STEREO METAL MOUNTS 10c ea.
All steel, self-aligning, self-centering stereo binders make stereo slidebinding easy. Simple snap assembly—easy to take apart and use over. No tapes or masks needed. With simplified cutting and mounting instructions. *Shipping. Wts. 3 lbs., 5 lbs., 10 lbs., 90 lbs.* in 100 lots
24 for $2.95 48 for $5.69 100 for $9.95 1,000 for $87.50

SAVE 1/3 *New, Most Versatile Of All* **STEREO VIEWERS 3 for $19.95**
* Inter-ocular * Ind. Focusing
For perfect viewing, perfect stereo with your eyes, any eyes, this viewer provides individual eye-focusing and interocular adjustment. It accepts all size 35mm stereo slides—Realist, Revere, Verascope. Battery illuminated by pushbutton (batteries 20c). Highly corrected optical system makes these viewers the finest available—regardless of price. *Shipping Weight (for 3) 4 lbs.*
Viewer (when bought singly) $9.95 postpaid
Stereo Color Slides, hundreds of beautiful scenic subjects, reg. 50c each—if ordered with viewers—10 for $2.95

make your ARGUS, KODAK 35, BOLSEY, LEICA, SIGNET, KINE EXAKTA, PONY into a STEREO CAMERA for only $17.95

Taking stereo-shots with one of the 35mm cameras listed is almost as simple as making two-dimensional shots. And you'll never expect that your own camera is capable of producing such life-like pictures—with a single click of the shutter and on a standard 2x2 transparency! Stereotach slips on and off the camera instantly, creates a double stereo negative or transparency on your film. There is no subject that won't gain immensely when viewed or projected in three dimensions: You'll marvel at the transparencies come to life in your viewer!
State camera and lens you have when ordering!

FREE with Stereotach: Roll of Ansco color film, including processing and mounting for stereo viewing.
VIEWER for Stereotach-taken transparencies. $7.95
BATTERY illuminated viewer for Stereotach taken transparencies $12.90
Ship. Wt. of Stereotach and Viewer 2 lbs.

SPIRATONE BACKS AND RECOMMENDS THESE NATIONALLY KNOWN QUALITY

LEATHER GADGET BAGS

Made by one of the foremost manufacturers in the field, and exclusively offered by us, through a special purchase, below or close to the usual wholesale prices. These bags are all brand new first class merchandise not to be confused with "seconds" or "closeouts" of inferior leather bags. Ship. Wt. of Gadget Bags, 3, 3, 4 & 6 lbs.

SP3. The SP3 is liked for its overall versatility. Made of tougrain elktanned cowhide, the SP3 has one large, two small inside pockets, a roomy outside pocket that will hold plenty of the extras that make picture-taking real fun. Rigid shape-retaining bottom, reinforced with brass studs. 8"x10" x3"—recommended for the camera fan who likes his filters, exposure meter, extra films accessible, yet prefers a compact bag. Budget-priced at half of list. **$6.95**

SP4. A jumbo-sized, well-made genuine leather bag of beautiful appearance. Ample in size — 9"x11½"x4" —for small press cameras and plenty of accessories. Zipper around top for easy accessibility of contents. Roomy inside pocket and an extra large outside pocket. **$10.95**

SP5. A tougrain pigskin bag for the advanced amateur or professional, large enough for press cameras (10"x14" x5"), or for taking "both cameras" along. "Wraparound" zipper, flashgun holder, shoulder pad. If you couldn't afford that $30.00 bag, you won't pass up the SP5 at a 54% saving. **$13.95**

for the **DARKROOM** LATEST GERMAN IMPORTS

Precision German **CHEMICAL SCALE $3.95**
Every photographer knows the savings resulting from 'mixing his own'. This new import is extremely accurate (no springs), is graduated to 250 grams. Cup is removable, two legs turn for flat, compact storage. All metal construction. Ship. Weight 1 lb.

35MM—2¼x3¼ PRINTER $5.95
Ship Wt. 2 lbs.
Never before such a value in contact printers! Sturdy wooden housing, center - hinged (!) felttined platen, metal lamphousing with cord and switch. Four masking bands permit complete margin adjustments and printing of any size Negative 2¼x3¼ or smaller. Ideally suited for strip-printing from 35mm on strip paper of positive film (for projection).

ALL-METAL **11 x 14 EASEL $7.69**
incl. footswitch
Extra sturdy (net weight 4 lbs.!), solid frame guide on four sides for proper alignment, spring steel masking bands calibrated in inches and mm. Adjustable for all sizes from 1"x1" to 12"x15". White enameled base. Plug enlarger cord into footswitch and you are ready to dodge, vignet and fully control your 'blow-ups'. Combined Shipping Weight 6 lbs.

ENLARGER FOCUSING AID SPECIAL! $1.00

35mm CONDENSER ENLARGER $19.95
Everyone agrees: There is nothing like it on the market, even at double our price! Made with the precision German craftsmen are known for, this enlarger has a coated 2" f:6.3 anastigmat lens, yielding prints of perfect definition; its single condenser assures just the right contrast. Double column raising and lowering mechanism assures sturdiness; inclined position of post makes centering of projected image easy. Blowups to 5 x 7 are possible on wooden baseboard—by projecting onto a lower level, virtually any size enlargement can be made. Complete with negative carrier, red filter, cord and switch. Bulb, 40c. *Shipping Weight 7 lbs.*

Famous Make **2¼x3¼ CONDENSER ENLARGER $19.95**
Complete with bulb and lens
You may have missed some fun not doing your own enlarging sooner, but you surely did right in waiting for this buy! Well ventilated metal lamphousing — red bellows with easy-to-grip focusing knob — built-in red filter—sturdy 13" x 16" baseboard—22" cole permits up to 5x linear magnification on baseboard, virtually any size, if image is projected onto lower level—metal 2¼ x 3¼ negative carrier (2¼ x 2¼, 35mm rotating carriers are available at $2.80 addn'l)—achromatic anastigmat 3½" f:6.9 lens gives excellent definition, can be stopped down to f:11 — Filmholder for uncut rolls—single condenser for extra brilliance, linesweich.
Sh. Wt. 18 lbs.

EXCEPTIONAL DOMESTIC VALUES
ELECTRIC PRINT DRIER $5.95
with two 12x17" Ferrotype Plates
Yes, Spiratone does it again! A complete, ready-to-use electric drier, with a capacity of 2 8x10 or an accordingly larger number of small prints—singleweight or doubleweight, glossy or dull finish — simply constructed, yet as efficient as units costing several times as much. Works on AC or DC. Sh. Wt. 4 lbs.

Save $11. **PROF. ENLARGER ACCESSORY SET $4.98**
Valuable to beginners, invaluable to professional darkroom workers. Sturdy metal footswitch (was our 'special' at $2.39); Enexpo Enlarging Exposure Meter (reg. $6.95), shows required exposure for any paper directly on table chart, regardless of enlargement size, and popular Stripmeter (reg. $6.50), helps determine and check proper exposure, proper contrast paper, proper dodging control —in color printing, also selection of filter. *Sh. Wt. 4 lbs.*

Adjustable **DEVELOPING TANK** for 35mm, 828, 127, 120, 620, 116, 616 **$1.49**
Simple bayonet lock for different size adjustments. Vents for quick changing of liquids. Agitating rod. Easy loading in darkroom—other operations in daylight. Easily worth double.
Shipping Weight 2 lbs.

7-Pc. RETOUCH KIT $1.98 Ppd.
For Negative and Print Retouching
Two fine English spotting brushes, spotting and retouching media, three pencils of finest Spanish graphite in varying degrees (H, HB, 2H), and a simple instruction sheet.

SPIRATONE TWOLITE $2.95
Yes, it costs half of what you'd expect to pay for a neatly - finished all-metal light-bar with easy-to-grip handle, camera-platform, U-L approved sockets, switch and cord. Use hand-held or on tripod, with movie and still cameras. Use regular reflector floods—$2.30 the set.
Ship. Wt. 5 lbs.

FOLDING 4-LITE 6.89
Folds right into half and into your gadget bag. Separate on-off switches control inner and outer bulbs. Uses new GE bulbs (not included) safe on house circuit. Lightweight - metal construction, 10 ft. cord, removable handle for tripod use. For movie and still, color and black and white. *Ship Wt. 3 lbs.*

SP6. The latest addition to our line, and one of the finest. An oversize genuine cowhide pressbag, 10½"x 14"x5", largest size available in gadget bags costing normally $40.00 to $50.00. Adjustable strap with shoulderpad runs around bottom of bag—no equipment too heavy for this bag! Inside cover are a batteryease holder and a zippered pocket; on sides are one large pocket for meter, two small ones for filters. Adaptable inside partition. Back and bottom are fibreboard lined for extra support. We'd bet you'd only expect to pay that little only for a plastic bag, for the cowhide SP6 is Spiratone-priced at **$17.95**

FOR THE 2 x 2 SLIDE FAN

Save $7.00 on Famous Make
2" x 2" SLIDE PROJECTOR $10.95

Beautifully streamlined design—scientific illuminating system creates brilliancy with 100 watt bulb equal to that of projectors using 200 watt bulbs. Superb f:3.5 Projection lens projects sharp, clear picture. Raising and lowering device, on-off switch, all-metal body, dual slide carrier. U-L approved. Reg. $17.95.
Shipping Weight (proj. alone) 6 lbs.
Carrying Case $3.95. Blowerbase, makes possible use of 150 or 200 watt bulb. $7.65. *Ship Weights 3 lbs., 6 lbs.*
COMBINATION OFFER: 2"x2" Projector (above), 40"x40" beaded tripod screen, two 2"x2" Kwik-Flips, ten colorslides—all for **$19.95**

3-drawer deluxe tu-tone SLIDEFILE $7.95

Model S-300R is made of plywood, elegantly leatherette-covered. Its hinged door assures dustproof storage, the handle convenience in carrying. Really a "piece of furniture", not just another slidefile. Drawers are slotted and hold up to 900 redimounts or 300 glass slides.
Sequence Model (S-300G) has movable partitions, holds up to 450 glass slides. **$7.95**
Shipping Weight 4 lbs.
S-400R, same as S-300R, but with four drawers, thus giving 33-1/3 more storage space. $9.69
Sequence Model (S-400G) holds up to 1440 redimounts, or 600 glass slides. **$9.69**
Shipping Weight 5 lbs.

Save 50% and More On LUMINEX REFLECTOR FRAMES for 35mm color transparencies 4 for $1.00 10 for $2.00

frame from rear
Luminex frames are the ideal way to show off your beautiful transparencies—you place transparency in slot, adjust silver-coated reflector, open easel wings and position under table lamp or near other source of illumination. Luminex plastic frames display your transparency permanently, will be proud additions to your furnishing. Frames are delivered in assorted colors, and for vertical and horizontal slides.
Shipping Cost for 4 15¢, for 10 35¢

Comparable to 6¢ Slidebinders — 2x2 Glass Slidebinders in lots of 200 2½¢ ea.

The biggest bargain in quality slidebinders ever offered and one of the finest methods of mounting transparencies (35mm Argus, Leica size) between glass! Prequimmed Fibreboard, self-centering of slide, provision for type-on titles, dustproof, lintfree, shockproof—all these advantages are yours for less than the usual cost of glass alone! Why risk fingerprints and scratches on your irreplaceable color shots? 200 for **$5.00**. Ship. Wt. 5 lbs.
Sample package of 20 2x2 glass and 3 2x2 metal binders, postpaid $1.25
200 singleframe (Mercury) Masks **$1.75** | Masks fit glass
200 Square (Robot, Tenax) Masks **$1.75** | & metal binders
2x2" cardboard mounts for single frame (Mercury size) transparencies **50 for 55¢**—Ship. Wt. per 100 1 lb.

Save up to 50% on 2x2 METAL Slidebinders as low as 5¼¢ ea

The ultimate in simplicity! Aluminum glass binders, may be used over and over again. Just place transparency between glass, insert in metal non-warp frame. 18 for $1.26. 54 for $3.51. 100 for $5.95, 500 for $26.25
Shipping Weight 1 lb. 2 lbs., 4 lb. 20 lbs.

ELECTRIC SLIDE VIEWER $4.95 Save $1.55

FOR 2¼x2¼ and 2x2 (35mm) SLIDES. Brilliantly magnifies full transparency, allows no-squint vision from comfortable distance. Accommodates all kinds of mounts in the 2¼ square and 2x2 size. Complete with bulb and cord. FREE 10 full color Walt Disney slides. *Shipping Weight 4 lbs.*

2x2 SLIDE PROJECTOR $7.49

100 watts, all metal, special concentrating condenser, color-corrected 4" f:3.5 lens. Streamlined appearance.
Shipping Weight 5 lbs.
COMBINATION OFFER: 2x2 projector (above), 30x40 beaded tripod screen, 20 color slides — all for **$14.95**

SLIDE BINDING KIT $5.49

Contains all-metal SLIDEBINDER (alone comparable with $5.00 units), 100 glasses, binding tape and, for 2x2 slides, 50 masks. Provides the cleanest, most efficient way of applying tape to glass slides, holds glasses in rubber-covered vise-like arrangement, while tape can be freely rolled off tapenolder part.
Available for 35mm doubleframe (Argus size) with masks and 2x2 glasses or for 2¼ x 2¼ with 2-7/16th x 2-7/16 glasses—state which.
SLIDEBINDER ALONE $3.49 300 2x2 GLASSES with 150 masks $3.95. 300 2-7/16 x 2-7/16" glasses. Roll of Mystik Tape 22 yards 75c. 3 for $1.79. *Sh. Wt. 2 lbs.*

10 FT. CABLE RELEASE $4.49
with setscrew and booster spring

A sturdily constructed German cable for remote control work to operate with any Kodak or Compur type shutter. Imagine the many new possibilities this release opens up for you—whether you photograph wild animals, unsuspecting children at play or take a self-portrait, you'll find this release a valuable accessory. *Shp. Cost 25c.*
Other long Cable Releases, with setscrew:
40" $1.50 60" $2.50 (Leica model add 25c)
20 ft. $7.95

FOR THE 8MM MOVIE FAN

Reg. $6.95. Save 57% MANSFIELD CINE TITLER $2.95

If purchased at the same time as Action Viewer, Action or Super-Deluxe Editor

Titles add action, provide continuity for your movies! Yet, making titles is so simple with the Cine-Titler! Sturdy metal construction. Auxiliary lens for exact focus. Photograph picture postcards, titles of your own design; you can even shoot animated titles — an instruction booklet accompanies every titler.
Shipping Weight 4 lbs.
Titler alone $4.64

Save $10.55 on complete famous Make 4-piece 8MM EDITING OUTFIT $10.95

A value like never before! Outfit contains Projection Editing Viewer, with bulb, pair of rewinds with brakes, all metal splicer, all ready for simple mounting on board or table (not supplied). Can you afford to pass up such a value?
Shipping Weight 6 lbs.
Save on parts, too: Deluxe splicer, reg. $7.50—$4.95; Economy splicer, reg. $3.50 — $1.98; Deluxe rewind, reg. $7.50—$4.95 (pair)

8MM PROJECTION EDITING VIEWER $6.95

Ship. Wt. 2 lbs.

You'll more than enjoy editing your movies when you use this neat, all-metal, electric editing viewer. It projects a clear image on the groundglass, makes possible viewing from a comfortable distance.

Metal 8mm Reels & Cans
200 ft. sets—6 for $2.98
400 ft. sets—3 for $2.98
300 ft. sets—3 for $2.98

SUPER-DELUXE 8MM EDITOR

Projection Editing Viewer with bulb **$16.95**
(List $10.50), pair of deluxe rewinds with brakes (List $7.50), automatic dry-splicer (List $7.50), metal base (List $2.95) — complete 5-piece outfit yours for only $16.95. Ship. Wgt. 6 lbs.

ACTION EDITING OUTFIT $29.95

If you'd spend 100% more, you won't get a better buy than this 5 pc. outfit. 8mm action editing viewer, automatic dr splicer with built-in scaper, pair of precision machined geared rewinds with fingertip controlled drag brakes and 1200 ft. capacity, plus a sturdy base — this 5 pc. outfit costs actually less than the lowest-priced action viewer would cost alone! Ship. Wt. 10 lbs.
Titler, Action Viewer and Action Editing Outfit also available for 16mm at the same low prices!

ACTION VIEWER $19.95

A viewer which makes editing a real pleasure, projects brilliant 2½ x 3½" pictures in full action on the built-in groundglass screen — not just one frame at a time, but in continuous motion! Operator can adjust focus to his own vision. Easy to thread, scratch-proof, scientific ventilation of lamphousing — really a blessing for movies fans with a limited budget who know they'd have to spend $40.00 and up for a viewer like it!
Shipping Weight 4 lbs.

PRIVATE BRAND 8mm COLORFILM $2.69 RELIABLE 100% FRESH

Available in Daylight (ASA 10) and Tungsten (ASA 16) types. Excellent processing service included. Standard Kodachrome conversion filters may be used.
25 ft. Dbl. 8 ea. $2.69; 4 for $9.95
Shipping Cost each 5c

CLOSEOUTS

We are glad to give our customers the benefit of the savings resulting from our desire to discontinue carrying certain items—some superseded by newer models, others left over in small quantities which do not warrant featuring in the usual manner.

ECONOMY FLASHGUN — Was "special" at $4.95. Brass battery case, 5" reflector, synchro cord for Compur, ASA or Exakta terminal. Shpg. Wt. 2 lbs. **$2.95**
BC Unit for gun $2.59, with battery **$3.49**
SLIDO-MATIC automatic slide dispenser and tray for 100 2 x 2 slides; press lever and up pops slide. Reg. $2.95. **$1.89**
COPYSTAND for light cameras, 11 x 13" wood base board, 14" metal pole, adjustable camera bracket. **$4.29**
EXTENSION TUBE SET for Praktica, Praktiflex, Contax S, three pieces, aluminum, reg. $5.95 **$3.49**
WALNUT TRIPOD, government surplus, with brass fittings, dissassembles into 15" package, for light and heavy cameras **$4.49**
BANTAM SIZE (8281) SLIDEBINDERS, glass foreboard, 40 complete binders **$1.50**
ELEKTRA Remote Control Release, works with most cameras, complete with 20 ft. cord **$3.95**
8mm 200 FT. REELCHEST, all-metal, holds 6 8/200 reels in cans, reg. $2.95 each, two for **$3.95**
2¼ x 2¼ HOLSON NEGATIVE ALBUMS, capacity each 72 negatives, three albums for **$1.49**
8mm FULL COLOR TITLES, assorted, eight for **$1.98**
6" SHARPIE TRIMMER, all metal **79c**
TEXHYDE GADGET BAG, 10½ x 7½ x 3½, with large outside pocket, waterproof, washable leather-like cloth, worth $5.00 **$1.98**
STEREO BRACKET, makes perfect stereo stills with any camera, reg. $4.95 **$2.49**
SERIES VI PIGSKIN FILTERBANK, finest leather, plush lined, holds shade & eight filters, reg. $3.50 **$1.98**
12x15" CONTACT PRINTER, ideal for photostats as retouching or viewing device, with incandescent tubes, reg. $55.00. **$17.50**
9x12cm CUTFILMHOLDERS, fit most German cameras, all metal, ea. **$1.28** 6 for **$6.95**

TELEPHOTO AND WIDEANGLE LENSES
for all types of 8mm B&H CAMERAS

Speeds from f:3.5 to f:1.5. 1½" telephoto and 6mm or 7mm wideangle lenses, prices from $11.95 to $39.95. Finder attachments also available. State model you have, lens you want.

TRIPOD OF THE MONTH

***with Spiratone Panhead* $6.66**

Five-section brass, beautiful chrome finish. Extends to 46". Ideal for 35mm, 2¼ x 2¼ reflex, small folding cameras. Single motion panning and tilting action, locked by simple turn of handle. You'll agree this outfit should sell for double. Ship. Wt. 4 lbs.

7-section POCKET TRIPOD $7.99
with deluxe tilttop $8.44

Folds down to 9" and right into your pocket! Miss that shot, because you left the heavy tripod home? No, you don't—not with the pocket tripod! 7 sections extend to 4 ft. sturdily support 35mm and light 2¼x2¼ and 2¼x3¼ cameras. Rubber tips, leg stops. Wt. 13 oz.

Save! KINNARD UNI-STRUT $3.95

Reg. $7.95

The smallest, yet one of the sturdiest camera supports. Only 3½" long—yet extends to over five feet! No sections — legs are spiraled in thin tough stainless steel, can be locked at any intermediate height. If you don't own a tripod, you'll want this unique support—if you have a tripod, you'll want the Uni-Strut to take along when the tripod is too bulky!
Shipping Charge 35c

Three Unusual Buys in Fine PANHEADS

THE KOMINE $1.89

Sturdy brass construction, yet light weight (5 oz.). Single lock pan and tilt action. For light and medium weight cameras up to 2¼"x2¼".
Ship. Cost 10c

THE EMPIRE $3.39

For cameras up to 4x5, though it weighs only 13 oz. One hand pan and tilt lock. Compensating camera retaining screw. Chrome finish, leather covered platform, extra long handle. *Sh. Wt. 2 lbs.*

CRAIG PAN & TILT TOP $5.98
At A 66% Saving

No advanced amateur or professional will want to miss this buy! Famous Craig Thalhammer trinod head is calibrated in degrees of rotation —has "instant-on plug" 1¼" in diameter—extra long handle for guiding camera and locking tilting action. Reg $17.95. *Shpg. Wt. 3 lbs.*

XMAS BONUSES to "Photography" Readers

Here's a list of Xmas gifts you will get from Spiratone, if you request same at time of purchase.
***With your order of $5.00 to $9.95:* Combination Pocket Magnifier and Compass; *With your order of $10.00 to $24.99:* 100X Pocket Microscope; *With your order of $25.00 to $44.95:* 20X-30X Achromatic Magnifier; *With your order of $45.00 and up:* Your selection of 20X Telescope, or Acme Litepack**

ACME LITEPAK Contains 2 clamp-lites, clampon reflector, carrying case with compartments, lighting plans—a handy, compact, easy-to-use, complete outfit! Shipping Weight 6 lbs.
Litepak requires two reflectorfloods, 1 photoflood bulb. Not included in this offer, but available at $2.25 (for the 3).

Items totaling required amount MUST be selected from this advertisement and may NOT include the following: Photofinishing services; films of any kind; items listed under "closeouts". Bonus items MUST be requested at time order for applicable merchandise is placed. Subsequent requests and requests for substitute bonus items cannot be considered.

COATED 10 Power PRISM BINOCULAR $19.95
plus 20% tax

Terrific power — brings distant objects ten times as close. Huge objective has tremendous light-gathering power. Superb coated optics produce razor-sharp images. Feather-light 27½ oz. and compact, fits palm of hand. Individual micrometric ocular lenses for accurate, instant focusing. Modern styling in gleaming chrome and lacquer finish, dust and moistureproof. Field of view is about 300 feet at 1,000 yards.
Genuine Pigskin Case and Black Silk strap $1.95 add'l.

20X-40X-60X POCKET MICROSCOPE $2.95

Precision-ground optics make this adjustable microscope indispensable for field use. Helps you examine minerals, gems, insects, etchings—in fact you'll be able to find a million uses for this instrument. Select power you want, then turn knurled knob until you obtain pinpoint focus.

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Inamura snapped the showgirl during a moment of relaxation with a Nikon and 85-mm, f/2 Nikkor lens. His lighting was natural and he exposed in 1/20 second at f/2.8.

PAGES 134-135 Aiming his 4x5 Speed Graphic southward from the RCA building, Edwin Roseberry, of Charlottesville, Va., caught ever-photogenic Manhattan in a late afternoon mood. An aperture of f/22 gave a good depth of field while infrared film and a Wratten A (red) filter dispersed most of the atmosphere to reveal far Jersey shores, right, and Staten Island, upper middle, which is some 12 miles away. The lens of Roseberry's camera was an f/4.5 Raptar. He exposed for 1/2 second.

PAGE 136 The mingled expressions on the face of the gentleman in the barber's chair were caught by Joe Clark of Detroit, Mich., with a Rolleiflex and 75-mm Zeiss Tessar f/3.5 lens. Using electronic flash, Clark exposed Super-XX film at f/11.

PAGE 137 Peter Gowland, of Los Angeles, used an Automatic Rolleiflex with 75-mm Tessar f/3.5 lens to record this graceful nude study, in his studio. Shutter speed was 1/10 second at f/8; lighting was natural daylight through the studio window.

PAGE 138 Henry Barge, of Bakersfield, California, has recorded a very young man's early frustrations with an 8x10 Ansco studio camera and Schneider-Xenar lens, stopped down to f/16. His film was Super Panchro-Press Type B, lighting by two electronic flash units.

Doris Pinney, of New York, N. Y., used bounce electronic flash and a ready eye to capture the natural, unplanned reaction of a little boy to his beloved baby sister. The f/4.5 Hermagis lens on her 4x5 Graflex was stopped down to f/40. Film was Superpan Press.

PAGE 139 The same equipment as above was used by Mrs. Pinney in making her slightly high-key shot of a mother and child. Her procedure varied only in her lens opening, which was f/22 in this instance.

PAGE 140 Takamasa Inamura made his charming portrait with a Nikon equipped with an 85-mm f/2 Nikkor lens set at f/5.6. Exposure on Super-XX film was 1/100 second.

PAGE 141 Paul Samuelson's *Resting Nude* was photographed with a 4x5 Speed Graphic and 180-mm Goerz Dagor lens on Super Panchro-Press Type B film. He exposed for two seconds with an aperture of f/11. Lighting was provided by two 40-watt lights trained on the wall, one on each side. The print was made on Varigam.

PAGE 142 Robert Arthur Robinson, of Woodland, Calif., took this heart-rending shot of a little girl learning to walk again with a brace by natural light. He exposed for 1/10 second, the f/3.5 Tessar lens on his Rolleiflex set at f/5.6. Film was Super-XX.—

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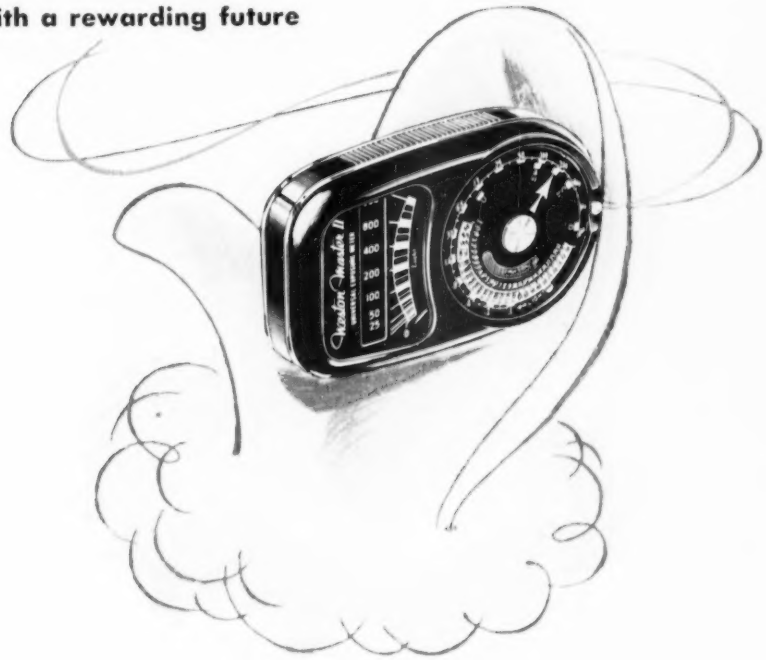

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stories in CLOSE-UP

Set-up for chess close-up looks like this. With two reflectorfloods set close, small diaphragm can be used, even with color. Distance (two feet here) is measured accurately, and parallax allowance made.

Interesting technique needs but minimum equipment

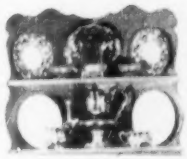
By DAVID McLANE
Photographs by the Author

Title, set on rug, establishes locale. Family's shoes, a pair at a time, appear on the scene.

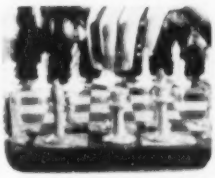
Silhouettes introduce family—mother admires favorite plant, son examines model auto, etc.

Lamp is lit as clock close-up shows time is evening. Kitchen shots depict dinner preparation.

Eating is covered from Junior's eye level. Full plate fades to empty one. Dishwashing is next.



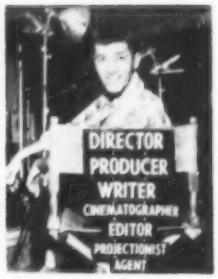
Dishes are replaced on shelves of china cabinet; Dad slips into easy chair, opens newspaper.



Junior plays chess with brother; Mom sews; Dad dozes; clock says bedtime; screen shows "The End."

HERE IS a simple but effective technique for producing a film record of family activities and scenes around the house. It makes an eye-catching presentation not only for those at home, but also for friends and neighbors, and is designed to tell a story entirely in close-ups (two to six feet) of familiar objects and things one normally does in the course of a day or evening. The film requires a minimum of camera and lighting equipment, and can be shot in one locale during spare time. With planning and imagination, it can give you the satisfaction of producing a full-scale performance at little expense. One hundred feet of indoor color film is sufficient—if you use 16-mm, or 25 feet of double 8-mm if you use that size. Equipment consists of camera with normal focal-length lens (that will focus down to two feet), a tripod, and two clamp-on reflector floodlamps. Additional equipment might increase the scope of the production, but an excellent reel can be made with this minimum.

Plan your script carefully before doing any shooting. Select objects you want to include, and activities such as hobbies, games, sewing, writing, and eating. List these in story-telling order, working in as many as 30 different scenes if you wish. There is an infinite variety of ap- (*Continued on page* 182)



JERRY LEWIS continued from page 87

PRIME REQUISITES FOR MAKING GOOD HOME MOVIES EQUIPMENT, AND HAVE A STORY IDEA WORKED OUT ON

and half a dozen well wishers. Cast, crew and well wishers were comprised entirely of friends and neighbors.

At 7:30 sharp the shooting got underway and from that moment on all kidding was frowned upon as movie-making is a serious business with Jerry Lewis. Things went smoothly and there were few retakes—everyone knew what was expected of them, having been in previous Lewis productions.

After five exhaustive hours the "boss man" called it quits and threw himself down, on the sofa, next to me.

"Mad business this movie making," I ventured.

"Crazy mad," Jerry replied and continued, "I'm very much interested in this article about my movie making efforts, but I don't wish to become involved in a technical discussion concerning exposure, filters, and other data that can be readily obtained from technical manuals. I *am* concerned, however, with the many home movies I have seen that are just scenes, scenes, scenes and never become a coherent, cohesive story-telling movie. I have heard skeptics ask, 'why home movies?'

"The answer, of course, is simple and twofold. First, there are the people who shoot movies for the record, baby's first step and that type of thing. These films are 'family memoirs' and serve their entire purpose when shown to the immediate family but should not be shown to friends and neighbors for fear of losing same. To force this type of film on unsuspecting guests is a breach of 'cinetiquette.' Secondly, there are the people who wish to shoot with a more polished touch and—further—wish to show off their efforts to their friends. It is in these people that I am primarily interested and it is to these people that I say, the greatest sin a home movie maker can commit is to shoot hundreds of feet of film without a definite plot in mind. Movies have only one real purpose and that is to tell a story. The story may be sad or it may be humorous, it may tell the simple story of a family picnic, but it *must* be completely understandable to those viewing it who were not present when the film was shot."

"What do you stress as the most important aspects in the production of a home movie?" I asked.

Jerry replied, "There are three things in home movies I give special emphasis. They are preparation, patience and perfection. If the first two are religiously followed the third is a natural result. Home movie enthusiasts are forever on the lookout for short cuts and the newest wrinkle to save time and avoid trouble. There are only two real short cuts I know and they are not of the 'easy way out' variety. They are: to have a thorough knowledge of your photographic equipment—and—a story idea, *on paper*, of what you intend to shoot.

"Sure, you will find ways of cutting corners but these methods will only lessen your burden at the expense of your movie quality. A good rule to follow would be: before you begin your movie *know how it is going to end*. Naturally, to do this you must have a script to follow, which may seem like a big involved thing but is really quite simple."

"Okay, Jerry, could you lay out a basic script form to which our readers could refer?" I asked.

"Of course," Jerry replied. "Let's say that our story is to concern a family picnic. You should be planning possible shots and scripting the ideas some days before the actual event. In this way, come the fateful day, your thoughts will be definite and your efforts will show a prompt saving of time and film. Besides the immediate rewards, there is permanent value in a script that I will demonstrate to you later.

"Many amateurs with an idea of shooting a picnic movie, would pack the lunch, get the kids ready, toss the camera equipment in the car and speed

Concise direction is a must. Here Jerry explains how he would like scene enacted.

Story (Come Back Little Shiksa) shows milkman's arrival—shot from front yard.

Effective variety is added by shooting scene from different angle—the sidewalk.

ARE "KNOW YOUR PAPER," SAYS JERRY

away to the picnic area where they intend to film their latest 'classic.' These amateurs shoot home movies of a type my friend, producer Billy Wilder, described as 'a slow pan along the Grand Canyon to a close-up of your mother-in-law.'

"One of the first thoughts in arranging for a picnic would be the preparation of the sandwiches. Our script would read as follows: SCENE I...Kitchen...Mother making sandwiches...Medium shot (8-10 ft.)...8 Seconds maximum. SCENE 2 ...Close-Up (4 ft.)...Show hands and sandwiches only...5 Seconds maximum ...Now, you must be concurring with me that scripting is quite simple, you merely visualize your shots. After you have completed a movie by this method you will agree how much better the results are, using this simple plan.

"Kitchen shots, such as these, will require two No. 2 photofloods. I can afford the most costly lighting equipment but find that No. 2 photofloods in reflectors do the job perfectly. I do not use any spots or tricky lighting effects to put across an idea or create a mood.

"Possibly our next scene should concern father arriving home in the family car and junior running out of the house to greet him at the sidewalk. In this shot you would set your camera up in the hallway facing the door. List it in your script. SCENE 3...Junior runs past camera on way to door...Opens door... Father sees Junior and waits for him to run up and leap into his arms...Father waits at predetermined chalk mark on sidewalk ... Father carries Junior back to house ... 8 seconds max. When Junior is halfway to father, you can stop running the camera but don't yell for junior to quit running, as he is having great fun. To do so would remind him that he is performing just for the camera, which may make him increasingly self-conscious.

"Take the camera outside and set it up at the curb facing the house. I take for granted that you have a tripod. SCENE 4 ...Front door is to be left open...Dad will stand at same spot he waited for junior in scene 3 ... Same chalk mark ... Junior stands on top of porch...On signal Junior will run to father, leap into his arms and be carried to house...10 seconds max. When editing these scenes, you will cut scene 3 as junior reaches

(*Continued on page* 183)

Close-up builds continuity adds story point that milkman is delivering liquor.

Lens-to-subject measurement is taken and sidewalk marked as guide for next scene.

Trio (Dean Martin in center) are fuzzy until they stagger to sharp-focus area.

Jerry marks floor with chalk to show Janet Leigh where to stand in next scene.

Simple lighting available to amateurs (No. 2 floods) is used by Lewis indoors.

Here hall is lighted, too, as it will show in scene. Girl is Patti, Jerry's wife.

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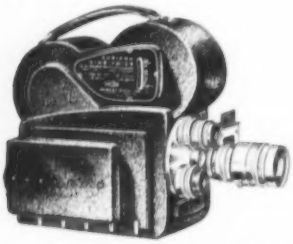

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MORE CONTESTANTS than ever before participated in our 1953 Picture Contest, with the result that the correspondingly larger number of entries topped our previous record (set in 1952). And again the greater percentage of prizes went to photographers in the amateur and near-amateur classifications.

As has been our custom in the past, we asked each contestant whose prints reached the semi-finals in the judging to send in a bit of personal information about himself. Each of the ten being considered for top prizes was asked for a portrait. None had any idea of what prize he might receive. Here we present thumbnail sketches, in words and pictures, of each of the top five winners in the two contest divisions—color, and black-and-white.

First prize in the black-and-white division was awarded Farrell Grehan for his deeply sensitive and understanding *City Child (page 90)*. Grehan, an amateur, has been taking pictures for a little more than a year. During that time he has won several awards and honorable mentions in local competitions and exhibits, and the Museum of Modern Art, New York, has bought two of his photographs. By vocation, Grehan is a free-lance artist and a draftsman. He is unmarried, and lives in Manhattan. He was born in the Queens section of New York, attended schools there, and later studied at Pratt Institute and the Art Students' League. The shifting moods and human interest aspects of a vast city presented almost innumerable picture possibilities to Grehan, and he invested in a used camera with which to record them. Although many of his friends are camera fans, his interest in photography had been negligible until he started experimenting with a camera of his own—soon he was a devoted enthusiast. One other of Grehan's black-and-white entries is among this year's winners.

Grehan

Fran Nestler's appealing *Beach Scene (page 92)* won him second prize in black-and-white. Nestler, whose work has appeared in various trade journals, house organs, and national publications, is employed in the advertising department of Jas. H. Matthews Co., Pittsburgh, as photograph editor. His background includes a substantial amount of experience in commercial photography; he was at one time photographer for a Pittsburgh photographic library, and has been photograph editor of a local newspaper. Nestler's work has placed high in a number of exhibits and contests, and he has won several awards. He was born in Jeannette, Pa., where he still lives, and has attended the Art Center School in Los Angeles, and the University of Pittsburgh. Another of his black-and-white pictures also is a winner in the PHOTOGRAPHY contest this year.

Nestler

Third prize in the black-and-white division goes to Richard Pousette-Dart for his charmingly quaint portrait of *Joanna (page 93)*. Pousette-Dart has been a free-lance photographer for over five years, specializing in portrait work. His family moved east from St. Paul, Minn., where he was born, when he was about two years old; he attended school in Scarborough, N. Y., after which he went to Bard College. PHOTOGRAPHY Annual and various other national publications have published examples of Pousette-Dart's work. He is married, has one daughter (the model for his prize-winning portrait) and one son; his home and studio are in Sloatsburg, N. Y. Another of his black-and-white photographs is a prize winner in this year's contest.

Pousette-Dart

Robert Frank was awarded fourth prize in the black-and-white division for his carnival scene, *Masque (page 94)*. Frank has a comprehensive background in photography; he specializes in work for magazines, and has done a considerable amount of fashion photography as well as commercial and industrial shots. His work has appeared in numerous magazines and newspapers. Frank was born in Zurich, Switzerland, but now resides in the United States, where he lives in Manhattan with his wife and small son. He attended schools in Switzerland, and obtained his photographic training in that country through apprenticeship, working as assistant to photographers in Zurich and Geneva. He was at one time a staff photographer for *Harper's Bazaar* (his first job in this country); he now works entirely on a free-lance basis. Several other of his black-and white Contest entries were awarded prizes this year.

Frank

His expressive study, *Private World (page 94)* won fifth prize in black-and-white for Saul Leiter. Several years ago, Leiter turned from abstract painting to

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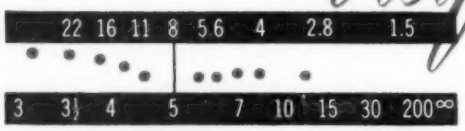

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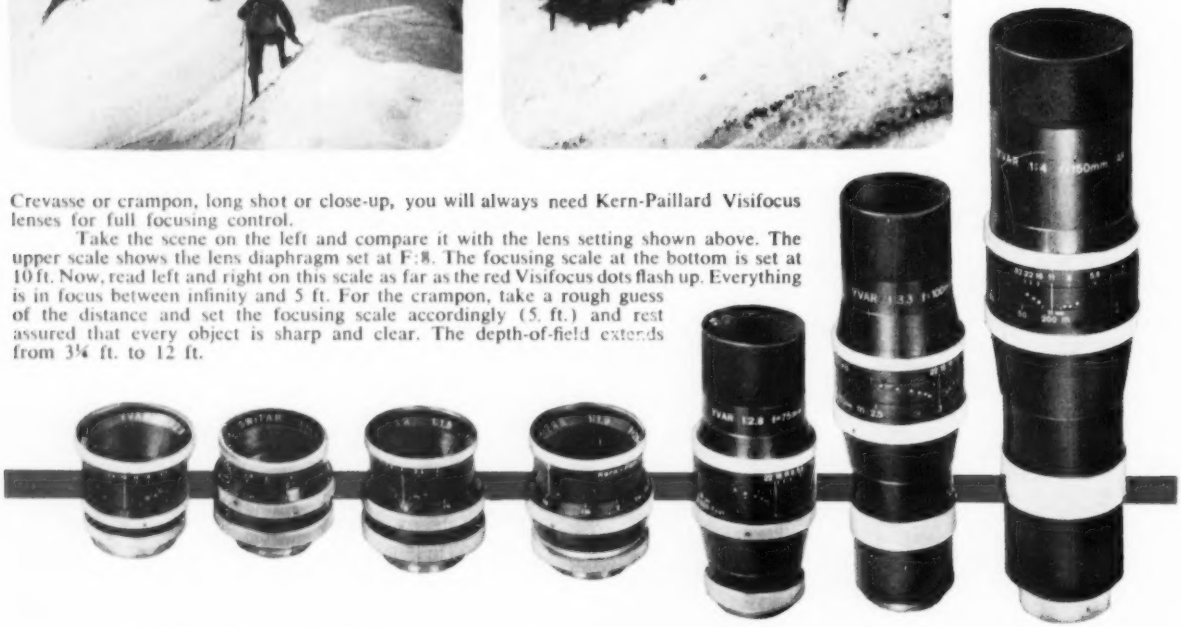

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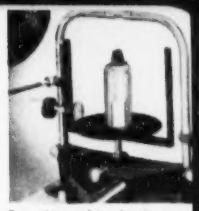
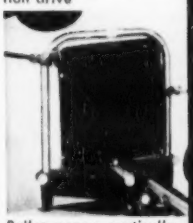
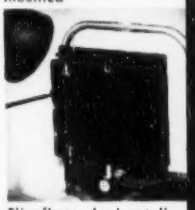


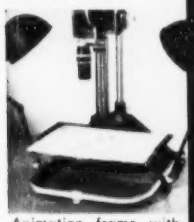
Rotating table, horizontally mounted, with friction drive



Roller screen, vertically mounted



Flip-flaps, horizontally mounted



Animation frame with Titler in vertical position

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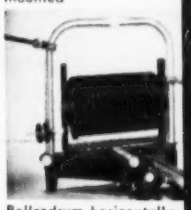
Rotating table vertically mounted



Roller drum, horizontally mounted

Transparency screen frame

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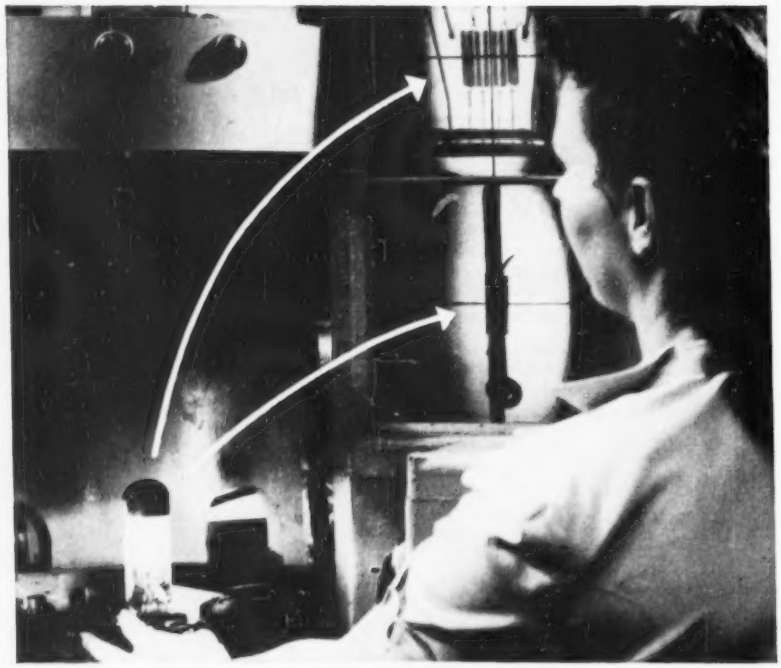

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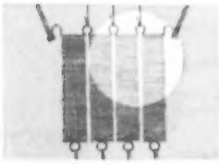
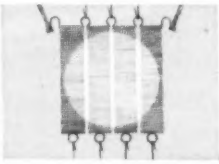


Filament not centered — *loss of coverage, light.*

Filament centered — *fullest coverage, light.*



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photography as an artistic medium. Although he still does some painting, he feels that the camera affords him a most effectual means of expression, enabling him to record mood and variety as he wishes. He has had no formal training in photography, but says that from the time he first became actively interested in camera work he has found it fascinating, and considers that it has helped sharpen his awareness of "bits of reality," as he terms it. Leiter's work has appeared in PHOTOGRAPHY and other national magazines. He was born in Pittsburgh, but is now a resident of New York. In addition to fifth prize, several more of his entries are winners in this year's black-and-white division.

Leiter

First prize in the color division was awarded Werner Lüthy for his striking portrayal of an *Arctic Night (page 99)*. Lüthy's activities and assignments as a free-lance photographer have taken him to many parts of the world, and his work has appeared in PHOTOGRAPHY and a wide variety of other national magazines, in newspapers, on calendars —in the United States and numerous other countries. He has received many awards and honors in photography, is a member of the Photographic Society of America, and the Photographic Society of Switzerland. Lüthy was given his first lessons in photography, he tells us, at military school in Switzerland, as a flying observer. Later, he came to the United States and studied at New York University, then in Panama, Colombia, and Venezuela, where he was working as a technician. Returning to Switzerland, he began specializing in mountain photography. Most of his earlier work was in black-and-white, but several years ago he turned his attention to color photography. With his wife, son, and daughter, Lüthy lives among the mountains he loves to photograph in Berne, Switzerland, where he was born.

Lüthy

His glowing night shot of a *Steel-Town (page 100)* won second prize in color for S/Sgt. William D. Bolene, United States Air Force. Bolene says that photography has been his hobby for the past six years, and adds "—I'm strictly amateur, but I hope to improve with time." He is serving with the U.S.A.F. Medical Section, stationed in England for the past two years. Before entering the Air Force, Bolene had been for three years a student at Oklahoma Agricultural and Mechanical College, majoring in pre-medical work, and hopes to resume his studies there when his enlistment expires next year. Since he is in the

Bolene

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medical section, and aspires to be a doctor, he has tried some medical photography—with fairly successful results, he says. Bolene is unmarried, and makes his home with his parents in Enid, Okla., where he was born.

Irwin Lubroth was awarded third prize in the color division for his delicately-depicted *Trees (page 100)*. Lubroth is an enthusiastic amateur who has been taking pictures for about two years—this is the first time that he has entered any of his photographic work in a contest. He attended Black Mountain College, Kansas State College, and the Institute of Design in Chicago, where he received an Architectural Degree. In 1951 he went to France as a Fulbright scholar, and has been doing architectural work in Paris. Some of his photographs were published this year in the French magazine *Architecture d'Aujour d'hui*. He is also winner of two other prizes for color in this Contest. Lubroth, with his wife and their two small children—a son and a daughter—plans to return to the United States in the very near future, he is a native Brooklynite.

Lubroth

Fourth prize goes to Mark W. Scott for his exciting color shot, *Upset (page 101)*. Scott, who is married and lives in Oak Park, Ill., is an accountant with the Atlantic Commission Co., Chicago. His initial interest in photography dates back about three years, and he says that he regrets not having started earlier on this fascinating hobby—one of his reasons being that he would have liked to make some pictures during his military service. Scott was born in Rochester, N. Y., and after graduation from high school there he went to Northwestern University. Recently, he has been attending the Ray Vogue Photographic School in Chicago.

Scott

Amo De Bernardis won fifth prize in color for his vividly-portrayed *Iron Horse (page 101)*. For the past 15 years De Bernardis, an amateur, has been taking pictures as a hobby; he has won awards in local competitions, and his work has appeared in a local newspaper as well as a national journal in the educational field. De Bernardis attended the University of Oregon, Washington State College and Oregon State College, and is now employed by the Portland, Oregon, public schools system, where his title is Director of Instructional Materials. He is a native of Portland, where he still lives, is married, and has one son and three daughters.

De Bernardis

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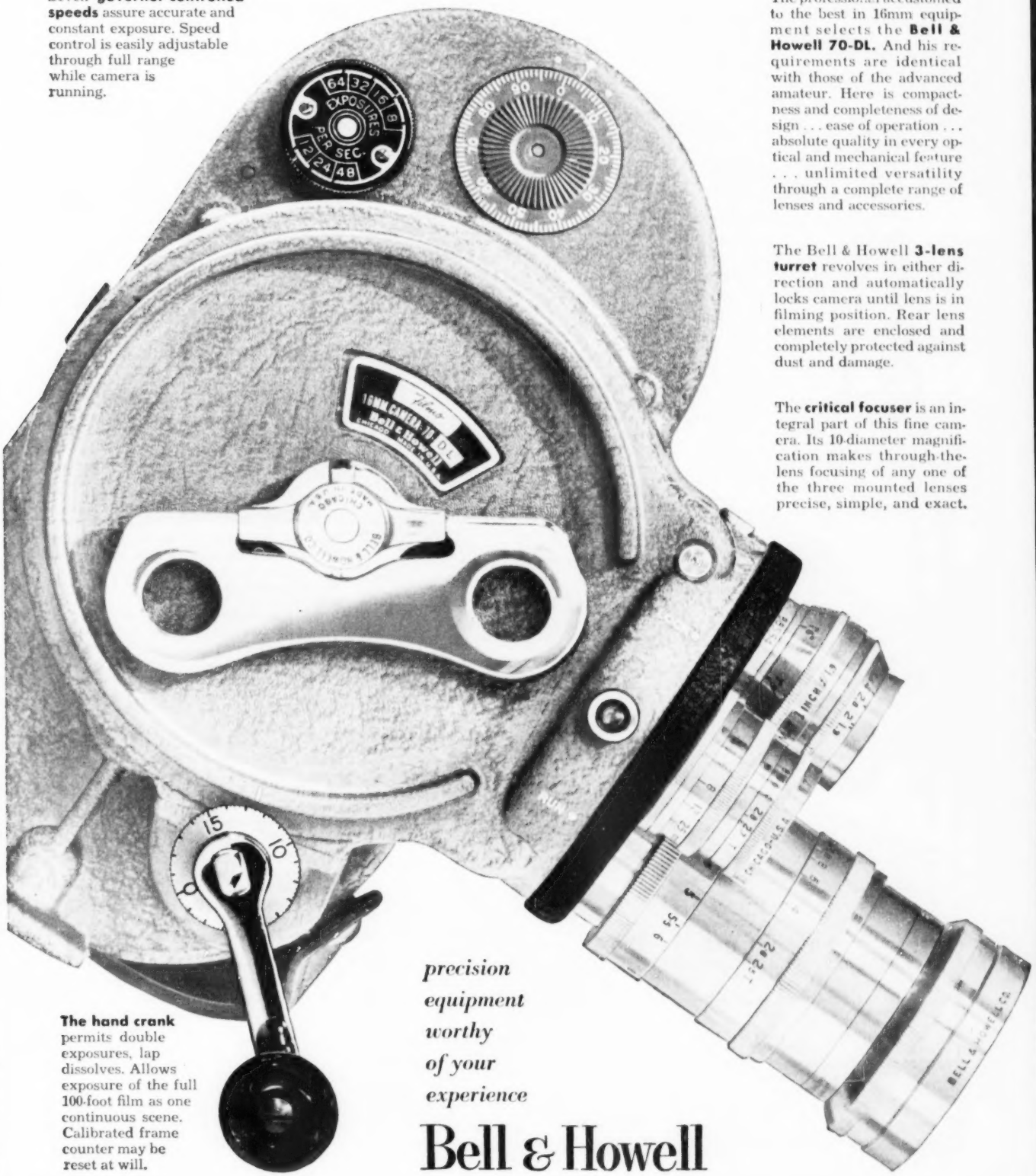

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The KING and I

By TEDDY LEE BERG

A 14-year-old Oregon newsboy takes his camera to Sweden, photographs the King, bicycles 800 miles

Ted Berg is a modern Tom Sawyer. Though time, place and gear have changed, the real boy and the fictional one are united in spirit. A raft and the Mississippi provided Tom with adventure. Ted found his in Sweden on a bicycle. For souvenirs, Tom filled his pockets with stones, frogs and rusty nails he found in his explorations. Ted took pictures. A Rolleicord hung on Ted's shoulder, a slingshot on Tom's. One's shooting was a bit more complicated than the other's. But 14-year-old Ted went one up on Tom. He had the urge to photograph a king, and he did.—Editor.

I WAS born in a cabin in Sweden while my folks were visiting the country fourteen years ago. Most kids don't believe me when I tell them I was born in a cabin because almost all of them were born in hospitals. My parents brought me back to Eugene, Ore., when I was eight months old. My Dad is a grade school teacher there. I guess the stories I heard from my parents started me wanting to make a trip to Sweden.

As soon as my parents decided that I could take care of myself on the trip, I wrote the King of Sweden a letter and told him I would like to take his picture. My Dad has always been interested in photography and I worked with him in the darkroom. At 13 I had my own Argoflex.

King Gustav Adolf VI chats with Teddy before dedicating a monument in Sweden.

Teddy relaxes in New York after trip.

Picture of the King made by Teddy Berg.

The King wrote back and told me he would be away most of the time during my trip but that I could take pictures of his grandchildren and his summer palace. I was quite happy about the letter even though I wouldn't get to take his picture.

I saved about $850 for the trip by selling newspapers—the *Portland Oregonian*, picking beans at 2½-cents a pound, and helping raise calves and pigs. I bought a new Rolleicord for the trip because I liked the way it worked and it had a good lens. I had been taking black-and-white pictures only with my Argoflex but when I got to New York the experts at Pavelle Laboratories said they would give me all the color film I needed and instructions on how to use it. Now, I like color better than black-and-white because it adds more to a picture.

When I got to Sweden they knew from the newspaper stories that I was coming. A magazine, *Allers*, which is like *Life* magazine in the Scandinavian countries, asked me if they could do a story on my travels in Sweden. I said all right and before I knew it my picture was on posters all over the country advertising that the story about me would be in the magazine.

One time I was on my bicycle going through farm country and I stopped in a farm house to ask for some water and the lady there said, "Oh, you're the boy

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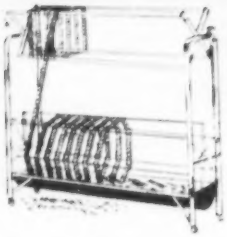

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from America," when she saw me.

I could understand and speak enough Swedish to get along although I'm not too good at it.

I left the United States on June 5. On June 27, I found out that the King would be at Varmland to dedicate a monument in honor of the Swedish immigrants that went to America. When I came to the place where the monument was, there was a crowd of people and police lines. I went up to one of the policemen and showed him a letter I had from *Photography* magazine that said I was taking pictures for them and he let me through the line.

The King arrived in an American Chrysler car and started to get out. I went up to him and said, "Your Majesty, I'm Theodore Berg from America."

He said, "Oh, you're the boy from Oregon. Where are your parents?" The King could speak very good English. He was in the United States at one time. I told him they were back in Oregon and then I said I was very interested in getting his picture and asked if he would pose for me.

He was very nice about the whole thing. Even though there were two governors standing by him and even though he had to leave in a few minutes for another place he was expected at, he stopped and posed.

I was nervous and had trouble getting the flashbulb into my gun for a fill-in light. The King laughed at my troubles and I didn't think it was so funny. But before it was all over I took ten pictures of the King, three while he posed for me and the rest around the monument and his car.

I figured out my exposure by meter and did what they told me at Pavelle about the flash fill-in. I used Extachrome Daylight film. Altogether I shot 32 rolls of color film during the trip and rode about 800 miles on my bicycle. I even have pictures of the cabin I was born in to prove I was born there.

I'm happy with the pictures I got but I feel I would have gotten better pictures of the King if I had been alone with him. I guess the crowd made me nervous.

I'd like to be a writer or photographer when I grow up. Maybe I'll go back to Sweden to see it again but I'd like to go to England next.—

How to Develop by Inspection

(Continued from page 70)

stock solution. Working solution is made by adding one part denatured alcohol and nine parts distilled water to one part stock solution. Make a quantity sufficient to fill your developing tank.

The desensitizer never gets exhausted. You can keep using it until the last drop. Pinakryptol Green is an organic dye and can be attacked and spoiled by germs. For added protection keep working solutions in the refrigerator when not in use.

A good idea is to make up a quart of working solution. After each use some of the desensitizer is gone — a little is absorbed by the film, another small amount sticks to the reel and to the inside of the

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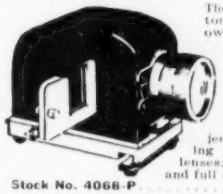

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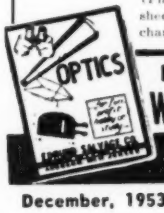

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tank. When there is not enough desensitizer left to cover the film in the tank, make fresh working solution and add it to the old one until the bottle is full.

Working in this manner, a bottle of desensitizer usually lasts between six months and a year, depending on the amount of work you do.

When desensitizer is used, it foams readily. This, like the discoloration caused by the film backing, does not interfere with its working. Spoiled desensitizer may be spotted by its unpleasant odor or yellowish color.

A word or two about developer: for small negatives you should use a soft-working, finegrain developer. Most difficulties during printing are caused by excessive negative contrast. Edwal's Minicol is an excellent soft-working, finegrain developer. Ansco's Finex-L is also good. It yields somewhat more contrasty results than Minicol. Negatives in Kodak's Microdol will have still more contrast.

I get a greater joy from finding things in nature, already composed, than I do from my finest personal arrangements. After all, selection is another way of arranging: to move the camera an eighth of an inch is quite as subtle as moving likewise a pepper. . . . Work only when desire to the point of necessity impels—then do it honestly. Then so-called "composition" becomes a personal thing to be developed along with technique as a personal way of seeing.

—Edward Weston

Desensitizing increases developing time without decreasing effective film speed.

After some practice you will be able to judge film density under the safelight and stop developing when density is right for good prints. A thin negative has less grain, a shorter printing time is required, and it is somewhat sharper than the same negative developed to a higher density. For this reason, make your negatives rather thin, but do not lose shadow details by making them too thin. Develop long enough to build up sufficient shadow details. Disregard the highlights completely. Proper exposure and a soft-working developer will take care of them. Disregard shadows in which no detail is desired.

Proper exposure is the key to good negatives. When using roll film it is important to keep exposures even. Stick to exposures indicated by your exposure meter. Use the whole roll for subjects of similar type and expose the whole roll using the same emulsion speed rating throughout. This way, your negatives will be even from the first to the last.

Practice will help you get the feel of what the proper negative density should be. The type of enlarger you have will influence the negative density you need for good prints. The examples given in this article are not exactly what you will see under your Wratten OA safelight, but the idea of what to watch for is presented in them, which is important.

Developing by inspection is practically fool proof. With practice, you can make good negatives all the time.—

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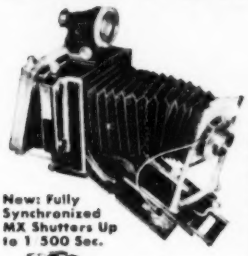

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4x5 LINHOF OUTFITS—Price at right includes camera with lenses (✓)

4 x 5	127mm f4.7 Xenar 1/500 MX	135mm f3.8 Xenar 1/400 MX	150mm f4.5 Xenar 1/400 MX	90mm f6.8 Angulon 1/500 MX	240mm f5.5 Xenar 1/400 MX	360mm f5.5 Xenar 1/100 X	PRICE
One Lens Outfits	✓						$359.75
			✓				389.70
		✓					394.70
Two Lens Outfits	✓			✓			442.00
			✓	✓			471.95
		✓		✓			476.95
Three Lens Outfits	✓			✓	✓		560.00
		✓		✓	✓		608.90
			✓	✓		✓	668.95
		✓		✓		✓	673.95

All lenses coated—Other combinations on request—*NEW INTERNATIONAL BACK, $30.00 Additional.

LINHOF 2¼ x 3¼ Complete 3 Lens Outfit $57.50 DOWN

INCLUDES Super Technika 2¼ x 3¼ Camera, 65mm f6.8 Wide Angle Angulon Lens, 105mm f3.5 Schneider Xenar Normal Lens, 180mm f5.5 Tele-Xenar Telephoto Lens. All in fully synchronized MX Compur Rapid Shutter to 1/500 sec. All lenses coupled to rangefinder. Incl. Linhof Holder $575.00

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Size of Camera and choice of lens determines price of complete outfit.

(That is, you get the complete Graphic outfit as listed to the left, and the price you pay is shown following the camera and lens you choose.)

SIZE	LENS	COMPLETE OUTFIT PRICES SPEED GRAPHIC	CROWN GRAPHIC
2¼ x 3¼	f4.5 Ektar 4"*	$329.00	$289.00
	f3.5 Schneider Xenar	339.00	299.00
	f3.5 Zeiss Tessar	349.00	309.00
	f3.7 Ektar	349.00	309.00
3¼ x 4¼	f4.7 Schneider Xenar 5"	313.00	268.00
	f4.7 Ektar 5"	323.00	278.00
	f4.7 Optar 5¼"	333.00	288.00
	f4.5 Zeiss Tessar 5¼"	339.00	294.00
4 x 5	f4.7 Schneider Xenar 5"	318.00	273.00
	f4.7 Ektar 5"	328.00	283.00
	f4.7 Optar 5¼"	338.00	293.00
	f4.5 Zeiss Tessar 5¼"	344.00	299.00
	f4.5 Zeiss Tessar 6"	349.00	304.00
	f4.5 Ektar 6"	349.00	304.00
	f3.8 Schneider Xenar 5¼"	359.00	314.00
	f3.5 Zeiss Tessar 6"	409.00	364.00

Outfits furnished with Ektalite Screens at no charge. *With 1/800 sec. flash supermatic shutter at $13.00 additional. All Zeiss lenses "T" coated. All Graphics with GRAFLOK backs.

3¼ x 4¼ SUPER D GRAFLEX with 6" or 7½" Kodak Ektar..... $269.50
4 x 5 SUPER D GRAFLEX with 7½" Kodak Ektar..... 279.50

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2¼ x 3¼ Century ..... $ 85.00
2¼ x 3¼ Crown 133.80
2¼ x 3¼ Speed 173.45
3¼ x 4¼ Crown $132.40
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4 x 5 Crown 136.40
4 x 5 Speed $180.45
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Stories in Close-Up

(Continued from page 163)

proaches that can be used, one of which is outlined below. Thirty scenes in a four-minute film allows eight seconds for each scene, but you will want to devote more time to some, less to others. Indicate scene timing on your script, allowing a little film at the end for possible retakes. When the script is complete, read it over two or three times to get the feel of the continuity. When you're satisfied with continuity, prepare for shooting. Rehearse each scene until it is just as you want it—in that way, only one take should be necessary.

Here is a sample scenario, telling the story of a weekday evening from sundown to bedtime (vary it to suit your own situation and interests):

1. Title: "At Home." Words appear against carpet background. Shoe-clad feet of various members of family step in one at a time. (Actually, easiest way to shoot this is with camera upside down, with shoes arranged around title and then pulled away one at a time, allowing a short pause between pairs. When this strip of film is reversed end for end, after processing, it will give the effect desired.)
2. Silhouettes of each member of family to establish (introduce) persons involved in later scenes. Dad operates a camera, mother looks over a favorite plant, older boy uses typewriter, younger son examines model car. (To light for silhouettes, place two reflectorfloods about five feet apart, three feet from light-colored wall, and aimed at wall at angle of 45 degrees. Place subject about 4½-feet from wall, just out of light range. Set diaphragm half a stop smaller than indicated by exposure meter to get a dark silhouette.)
3. Clock indicates time—early evening.
4. Table lamp in living room is turned on.
5. Slow panorama shot—kitchen, ends on frame-filling scene of mother's hands peeling potatoes. FADE TO
6. Mother's hands, knitting.
7. Clock—time for dad's arrival.
8. Hand inserts key in front door lock. (Set one light—diffused—outside to illuminate lock, the other inside and close up to give strong sidelight as door is opened, giving effect of entering lighted room.
9. Dad removes coat or jacket.
10. Dad removes shoes, stretches feet up on ottoman.
11. Dad opens newspaper. (Shoot over his shoulder.)
12. Back to the kitchen—lettuce is washed.
13. Candles are lighted on dinner table.
14. Food-filled plate is placed before younger son. His hands pick up knife and fork—eating begins. (Another over-the-shoulder angle.) FADE TO
15. Empty dessert plate; hand places napkin at side of plate.
16. Dish-washing (plenty of suds and

colorful china will sparkle here).
17. Dishes are returned to cabinet.
18. Record player or TV set in operation. (Include silhouette of back of head of one or more family members.)
19. Game of chess—close-up of hand making a move.
20. Mother mending socks, or sewing on buttons.
21. Dad's feet—in slippers—relaxing.
22. Clock—hands point to eleven—bedtime.
23. Older boy studying—closes book. (Maybe another over-shoulder angle.)
24. Bed is turned down.
25. Living room lamp is turned out.
26. Title "The End." (Can be shot same as opening, only with camera right side up, as feet withdraw—one pair at a time.)

Except for silhouettes, no faces are shown; subjects are identified by what they are doing. Watch footage carefully, and count slowly to yourself as camera runs, to make sure you are in time with script.

If one has a record player, a pleasant musical background can be provided for the finished film. Victor Herbert selections are appropriate for this type of production, or trial runs can be made to see what fits best. It is surprising how it will pull the show together and add to its enjoyment. No synchronization is necessary—player and projector are just started together.

The completed movie will be a pleasant record of that favorite place of virtually every one of us—*home*.—

Jerry Lewis

(*Continued from page* 165)

bottom step—then cut scene 4 to start at the same spot. Shooting from more than one angle gives a more professional feel to your movie and will be very effective on the screen. Much has been written about film editing and its great influence on the final product. Editing is somewhat similar to telling a joke. Two people can tell the same story but one will drag it out with extraneous detail and will likely come up with an ending that will appear anti-climactic. The other person will tighten up the story by getting rid of unnecessary filling and will reach a climax more quickly and with greater meaning and force.

"Like story telling, film editing requires experience to get the feel of continuity and story pace, but there is one general rule amateurs can follow. The film editor should cut out every scene that doesn't directly add to the story and make a point. *To put something on the screen that has no meaning will serve only to confuse your audience.* Ask yourself these questions. Does it make a story point?—Is this shot pertinent to my story?—What do I want my audience to know?"

He continued, "Let's say that there are a few more scenes you can shoot in the house but that you have already scripted them just as I did in scenes one through four. You can now leave the house and

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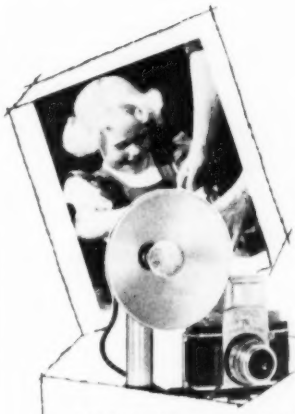

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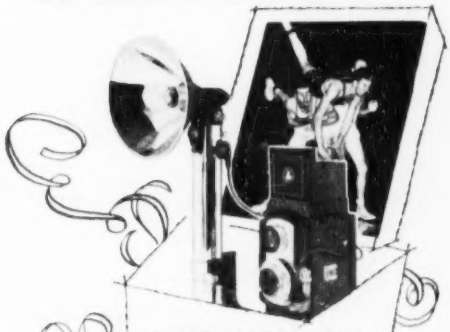

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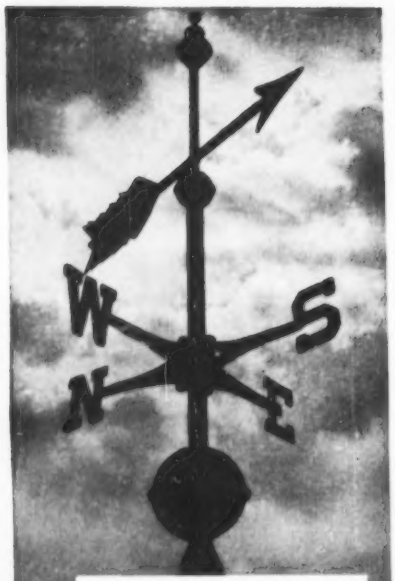

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shoot the scenes of departure. You shoot father and son leaving the house, carrying the lunch basket between them, and then to the car. Another scene will show mother hurrying to join them. She closes the house door and digs in her purse for the house key, locks the door and hurries down the sidewalk to the car.

"It is here that some of our zealous movie makers would get an idea of shooting a close-up of mother inserting the key in the lock and I would have to admit that you're thinking in the right vein. Surely, if there is one type of shot amateur movies are starving for, it is the close-up, but you must not, having been constantly urged to do so, shoot close-ups indiscriminately.

"Close-ups serve the purpose of emphasizing a certain thought. If you feel it will help to clarify what mother is doing when she turns back to the door, then by all means shoot the close-up. A close-up will sometimes plant a thought that the close shot has a crucial and subtle meaning that will eventually develop into an important aspect of the picture. Some members of your audience may be confused by what they think is too much emphasis placed on this segment of the scene and will conjure all sorts of twists in the plot simply because you stressed the key turning in the lock.

"The next scene is your actual departure and is a simple shot of the car pulling away from the curb and moving down the street. You now use a little Hollywood technique, shooting out of logical sequence.

"Since the picnic will be a tiring experience, it would be best to shoot your coming-home scene now. Place the camera in the garage facing the street. Dad has driven around the block and is parked a little way down the block. In this scene you will simulate that the time is late evening. Close down one *f*/-stop, or possibly more, depending on the light conditions, for color or reversal black-and-white. Upon signal, dad will drive the car onto the driveway and into the garage. The car headlights should be on and dad should stop the car about ten feet from the camera, count to three and then turn off lights. This shot will simulate a 'fade out' and—the end of your picture.

"Before we go any further I would like to bring up an important point. In many of these scenes you will notice that father is the subject, leaving the camera for someone else to run—undoubtedly mother. There should always be another member of the family with an intimate knowledge of the camera.

"Even scenes at the picnic site can be visualized and given the script treatment. Scenes like gathering firewood, building the fire, mother 'laying out' the lunch, and barbecueing the hamburgers. Other scenes will catch your eye the day of the picnic that had not, and could not be foreseen. You may get a shot of Junior running toward camp wiggling and scratching frantically. Later, when the film has been processed and you are running this particular scene with your picnic movie, it will probably send you

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and your wife into hysterics, but what of your neighbor who is viewing this bit of pantomime? He doesn't know that Junior had been sitting on an ant hill. You must clearly show the reasons prompting Junior's actions, a close-up of the ant hill with the ants scurrying around and then a closeup of Junior's face as you ask him how it felt to have ants in his pants. You will get a few feet of this priceless expression to fill in after the ant hill shot.

"You will not have to strive for realism as realism is nothing more than showing a true and natural picture. Your picnic scenes will be natural and will require no acting from your family as they are doing only what they would normally do. When you are working with a contrived script, it is a little more difficult to get that realistic viewpoint on film, although I can recall a time when it was more than easy.

"We were 'on location' at Malibu Beach in a scene from one of my earlier home movies. It called for a member of our cast to commit a murder by throwing a man off the cliffs to the ocean and rocks below. For an interesting camera angle, we took our crew to the base of the cliff and with a telephoto lens I shot our 'murderer' heaving a realistically dressed dummy to its reward. We did not realize that from the highway it would appear that some fiendish devil was throwing a man to his death and that the passing motorists would feel it was their duty to apprehend this mad dog killer. We could hear fenders and bumpers mash as the drivers stopped too hurriedly in their anxiety to see that justice was done. Within a few moments the police arrived on the scene demanding a complete accounting and explanation of the reported liquidation. Needless to say, our shooting schedule was way off that day.

"I mentioned previously that there is a permanent value in the creation of a script. It is best to double space the script so as to have room in which to list pertinent information regarding the scene. After the scene has been shot I jot down, under the scene listing, such statistics as aperture opening, lens used, how many photofloods and what type of film were used. There are even times when I will list an odd piece of clothing or jewelry that might be forgotten. This information is a real benefit if a scene must be retaken. If a scene turns out dark you can refer back to the aperture and lighting used and thereby make necessary corrections. The completed script will also come in handy as a guide in building future scripts."

"In addition to your busy daytime schedule, shooting home movies at night must create a long, arduous day," I noted.

"Yes," Jerry answered. "After spending all day at Paramount Studios in the movie business some of my friends wonder why I shoot home movies evenings and week-ends. To me there is no finer recreation or hobby. It is the most tremendous thrill to see something you have created appear on the screen and observe its effect on other people. Besides, *I like it, I like it.*"—▶

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	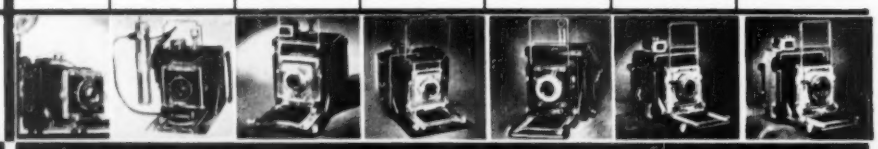						
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9 x 12 cm							
4 x 5		●		●		●	●
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RANGEFINDER INCLUDED	OP	OP	OP	OP	OP	OP	OP
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DOUBLE EXTENSION BELLOWS	●	●	●	●	●	●	●
DROP BED	●	●	●	●	●	●	●
RISING FRONT	●	●	●	●	●	●	●
TILTING FRONT	●	●	●	●	●	●	●
LATERAL FRONT MOVEMENT	●	●	●	●	●	●	●
SWINGING FRONT	●	●					
REVOLVING BACK		●		●			
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Ⓑ *Triple-extension bellows.*

Ⓒ *Price for camera complete with wide-angle, normal, and telephoto lenses.*

Ⓓ *Price of body only.*

Ⓔ *Has built-in self-timer, focusing scale, rangefinder, and viewfinder automatically adjusted to lens being used.*

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169.00	195.00 273.10	Ⓒ 575.00	389.75 565.10	249.75	Ⓓ 225.00	Ⓕ 775.00	about 300.00	Ⓙ	Ⓙ	Ⓙ

Ⓕ *Price includes camera and three lenses—wide-angle, normal, and telephoto.*

Ⓒ *Being produced only for military service at present. Available for consumer use on or about January 1, 1954.*

Ⓗ *Temporarily discontinued by manufacturer.*

Ⓘ *Built-in rangefinder can be used from either side of camera; has two body shutter releases; built-in Focuspot; two shoes for flash socket-reflectors that allow two flashbulbs to be fired at same time from the camera; solenoid operated; rear safety device that will not allow bulbs to fire unless shutter is cocked; or if slide is not pulled, shutter and bulb will not go off; entire camera is electrically operated on 3 batteries in camera body. Model II has remote-control mechanism. Both models temporarily discontinued by manufacturer.*

Ⓙ *Prices vary depending on condition of camera. Cameras listed in used column are those most readily available that are not being manufactured at present or those that have not been replaced by later redesigned models.*

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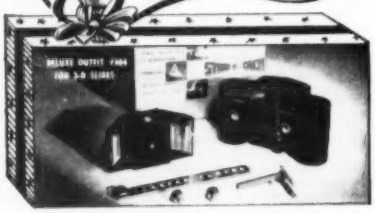

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New—NOW AVAILABLE, 2000 Model photos size 4 x 5 showing popular models, etc. These are specially priced at 15c each pose and are called The New Cheesecake Series, and included are

BETTY PAGE

• BETTY PAGE (65 poses) • JEAN WILLIAMS (20 poses) • TRUDY WAYNE (20 poses) • BARBARA PAULINE (7 poses) • PEGGY RAYE (12 poses) • PEGGY MIDDLETON (10 poses) • MARY ANN HARRISON (3 poses) • JOANNE DELUCIA (10 poses) • ARLENE MAVER (10 poses) • JONNIE WILSON (10 poses) • KARIN LANE (15 poses) • ELIZABETH ARCHER (17 poses) • MARGARET STOHN (25 poses) • CINDY HELLER (13 poses) • EVE CARROLL (9 poses) • BABY LAKE (15 poses) • JOAN (Eve) RYDELL (10 poses) • BETTY TUNNELL (6 poses) • GLORIA PALL (3 poses) • ROZ GREENWOOD (10 poses) • MOANA HOLT (6 poses) • LOIS MERIDEN (4 poses) • ODESSA OTTWELL (4 poses) • VICKI HAYES (2 poses) • SIGRID NOREN (4 poses) • PEGGY PURDY (6 poses) • LORAINE MILLER (10 poses) • LYNNE CARROLL (7 poses) • GAIL BENNET (6 poses) • PAT BURKE (4 poses) • AVA NORING (7 poses) • COCOA BROWN (20 poses) • BARBARA LESLIE (6 poses) • KEVEN DALEY (6 poses) • SHIRLEY MAITLAND (6 poses) • SHIRLEY LEVITT (10 poses) • LILI DAWN (10 poses) in burlesque costume • ANN CORIO (3 poses) • NEVADA SMITH (3 poses) and many other

Models in Artistic Figure Studies

BABY LAKE

15c each pose—minimum order accepted is $2.00

IRVING KLAW 212 E. 14 St., Dept. LA-15, New York 3, N. Y.

Point of View

(*Continued from page* 54)

the remotest idea of the tremendously important role photography should be playing in American journalism. Consequently there is little incentive for the cameraman in the newsroom where he is still often regarded as one cut above the copy boy. The imaginative boys just wilt in this atmosphere or pick up their cameras and go elsewhere for fulfillment.

There is therefore more need for shindigs like the Rochester Photo Conference than for the routine short courses, which improve photographers without at the same time improving the practical newsroom situations in which they find themselves. In Rochester in September there was a good deal of sound and healthy talk concerning ways and means of improving photo-journalism from the photographer right on up through the men who use and reproduce the pictures they make. Obviously, if there is to be a mature photo-journalism in this country there must be a press first cognizant of the tremendous importance of the photograph as a medium of communication, and then equipped with men and means to use and reproduce it effectively.

The Rochester Photo Conference was certainly a step in the right direction. That it was successful was due to two factors: 1) Its efficient organization, and 2) the enthusiasm which the high level participants brought to it. All the editors who attended were in one way or another aware of photography's importance to the American press.

But what about the rest of the editors and publishers (the overwhelming majority all over the country), whose attitude towards press photography has not progressed beyond the days of magnesium flash powder when press photographers were regarded as mere nuisances? Can they be interested? This is the big selling job the sponsors have to do if the 1954 conference is to be the kind of success it genuinely deserves to be.—

Photography

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Reliant f2.7	$ 89.50	$ 8.95
Reliant f1.9	110.00	11.00
Cine Kodak Magazine 8, f1.9	160.00	16.00
BELL & HOWELL		
134V f2.5	89.95	9.00
134V f1.9	119.95	12.00
172B Magazine f2.5	134.95	13.50
172B Magazine f1.9	164.95	16.50
172A Turret Magazine f2.5	164.95	16.50
172A Turret Magazine f1.9	194.95	19.50
172A Turret Magazine f1.4	249.95	25.00
DeJUR		
Citation f2.5	77.50	7.75
Citation f1.9	102.50	10.25
Embassy Magazine f2.5	106.95	10.70
Embassy Magazine f1.9, Fixed Focus	118.95	11.90
Embassy Magazine f1.9, Foc. Mount	131.95	13.20
Embassy Turret Magazine f2.5	131.95	13.20
Embassy Turret Magazine f1.9, Fixed Focus	143.95	14.40
REVERE		
Ranger f2.5	74.50	7.45
Ranger f1.9	99.50	9.95
Model 80 f2.5	97.50	9.75
Model 83 f1.9	122.50	12.25
Model 84 Turret f2.8	122.50	12.25
Model 89 Turret f1.9	147.50	14.75
Model 40 Magazine f2.5	99.50	9.95
Model 41 Magazine f1.9	124.50	12.45
KEYSTONE		
Model K32 Olympic f2.5	79.95	8.00
Model K32 Olympic f1.9	104.95	10.50
Model K41 Bel Air Magazine f2.5	89.50	8.95
Model K41 Bel Air Magazine f1.9	114.50	11.45
Model K45 Riviera Magazine Turret f2.5	129.50	12.95
Model K45 Riviera Magazine Turret f1.9	154.50	15.45
BOLEX		
L8 f2.8, Fixed Focus	97.00	9.70
H8 Leader Turret Lytar f1.9	291.50	29.15

All above cameras use Roll Film unless identified as Magazine

16mm MOVIE CAMERAS — COATED LENSES

KODAK		
Royal Magazine f1.9	$176.25	$ 17.63
BELL & HOWELL		
Model 200 Magazine f2.5	174.95	17.50
Model 200 Magazine f1.9	199.95	20.00
Model 200T Turret Magazine f2.5	219.95	22.00
Model 200T Turret Magazine f1.9	244.95	24.50
Model 200T Turret Magazine f1.4	334.95	33.50
Model 70DL Turret f2.5	341.50	34.15
Model 70DL Turret f1.9	365.50	36.55
Model 70DL Turret f1.4	454.50	45.45
BOLEX		
H16 Leader Turret Switar f1.4	423.25	42.33
H16 Leader Turret Switar f1.5	366.75	36.68
H16 Leader Turret Pizar f1.9	339.00	33.90
H16 Leader Turret Lytar f1.9	299.50	29.95
KEYSTONE		
Model A9 f2.5	99.50	9.95
Model A9 f1.9	129.50	12.95
Model K50 Magazine f2.5	149.50	14.95
Model K50 Magazine f1.9	179.50	17.95

All above cameras use Roll Film unless identified as Magazine

PRESS CAMERAS — COATED LENSES

2¼x3¼ Century Graphic Trioptar f4.5, Kalart RF	$145.35	$ 14.54
2¼x3¼ Crown Graphic Ektar f4.5, Kalart RF	248.25	24.83
2¼x3¼ Speed Graphic Optar f4.5, Kalart RF	290.55	29.06
3¼x4¼ Crown Graphic Optar f4.7, M-X synchro, Kalart RF	247.85	24.79
3¼x4¼ Crown Graphic Ektar f4.7 Supermatic X, Kalart RF	218.90	21.89
4x5 Crown Graphic Optar f4.7, M-X synchro, Kalart RF	251.85	25.19
4x5 Speed Graphic Optar f4.7, M-X synchro, Kalart RF	295.90	29.59
4x5 Speed Graphic Ektar f4.7, Supermatic X, Kalart RF	266.95	26.70
3¼x4¼ Super D Graflex 152mm Ektar f4.5, automatic diaphragm	269.50	26.95
4x5 Super D Graflex 190mm Ektar f5.6, automatic diaphragm	279.50	27.95

8mm MOVIE PROJECTORS

	Mnfrs. Price	You Pay Each Month
KEYSTONE		
Model K66 750 watts, case	$127.50	$ 12.75
Model K70 500 watts, case	79.90	7.99
Model K109V 750 watts, splicer, viewer, case	169.50	16.95
BELL & HOWELL		
Model 221 500 watts	99.95	10.00
Model 122 Regent 500 watts, case	179.95	18.00
KODAK		
Brownie 8, 300 watts	62.50	6.25
Kodascope 8-71A 750 watts	111.80	11.18
REVERE		
Model 85D 500 watts, case	124.50	12.45
Model P90 750 watts, case, W.A. lens	159.50	15.95

16mm MOVIE PROJECTORS — SILENT SOUND

KEYSTONE		
Model B2 750 watts, case	$139.50	$ 13.95
Model K161 750 watts, splicer, case	159.50	15.95
REVERE		
Model P48 750 watts, case	182.50	18.25
Model SP16 Sound-on-Film	325.00	32.50
KODAK		
Kodascope Royal 750 watts, case	245.00	24.50
Kodascope Pageant Sound-on-Film	400.00	40.00
BELL & HOWELL		
Model 273 750 watts, case	199.50	19.95
Diplomat 750 watts, case	299.95	30.00

SLIDE PROJECTORS — COATED LENSES

TDC		
Showpak 300 w., 5" lens, blower, case	$ 54.50	$ 5.45
Mainliner 300 w., 5" lens, blower, Semimatic changer	62.50	6.25
Streamliner 500 w., 5" lens, blower, Semimatic changer	84.50	8.45
Duo 300 2x2 & 2¼x2¼, 300 w., 5" lens, blower	69.50	6.95
Duo 500 2x2 & 2¼x2¼, 500 w., 6" lens, blower	89.50	8.95
Stereo Proj. 500 w., two 5" f3.5 lenses	175.00	17.50
LA BELLE		
Model 75 500 w., 5", remote release, case	154.95	15.50
Model 33 300 watts, 5" f3.5	94.40	9.44

All slide projectors are for 2 x 2 slides only, except where otherwise indicated

ROLL FILM CAMERAS — COATED LENSES

KODAK		
Tourist f4.5	$ 72.00	$ 7.20
Tourist f4.5, 1/800 sec.	97.40	9.74
VOIGTLANDER		
Bessa II Skopar f3.5, Coupled RF	124.50	12.45
Bessa II Heliar f3.5, Coupled RF	168.50	16.85
ZEISS		
Super Ikonta B Tessar f2.8, M-X synchro	236.00	23.60
Super Ikonta BX Tessar f2.8, M-X synchro	281.00	28.10
Super Ikonta A Tessar f3.5	162.00	16.20
Super Ikonta C Tessar f3.5, M-X synchro	186.00	18.60

35mm CAMERAS — COATED LENSES

	Mnfrs. Price	You Pay Each Month
ARGUS		
C3 f3.5, case, flash	$ 69.50	$ 6.95
C4, f2.8, synchro	87.50	8.75
KODAK		
Signet Ektar f3.5, synchro	92.50	9.25
Retina IIa Coupled RF, Xenon f2, M-X Compur	164.10	16.41
BOLSEY		
Model B22 Set-O-Matic f3.2, Coupled RF	79.50	7.95
Model C Reflex and Coupled RF, f3.2	109.50	10.95
Model C22 Set-O-Matic Reflex & Cpled. RF, f3.2	115.50	11.55
VOIGTLANDER		
Vito II Skopar f3.5	54.50	5.45
Vito III Coupled RF, Ultron f2, M-X Compur	159.50	15.95
Vitessa Coupled RF, Ultron f2, M-X Compur	159.50	15.95
Prominent Ultron f2	225.00	22.50
Prominent Nokton f1.5	275.00	27.50
CONTAX		
IIa Sonnar f2	399.00	39.90
IIIa Sonnar f2	449.00	44.90
IIa Sonnar f1.5	432.00	43.20
IIIa Sonnar f1.5	482.00	48.20
KINE EXAKTA VX		
with Tessar f2.8, pre-set diaphragm	289.00	28.90
with Biotar f2, pre-set diaphragm	353.00	35.30
with Angenieux f1.5, pre-set diaphragm	385.00	38.50
EXA		
with Meritar f2.9	89.75	8.98
with Tessar f3.5	119.75	11.98
LEICA IIIF		
with Elmar f3.5	278.00	27.80
with Summicron f2	393.00	39.30
with Summarit f1.5	434.00	43.40
CONTESSA		
with Tessar f2.8	204.00	20.40
NIKON		
with Nikkor f2, case	288.50	28.85
with Nikkor f1.4, case	379.50	37.95

STEREO CAMERAS — COATED LENSES

STEREO REALIST		
with f3.5 lenses	$159.00	$ 15.90
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REVERE STEREO		
with f3.5 lenses	174.50	17.45

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with Xenar f3.5, synchro, case	$149.50	$ 14.95
ROLLEIFLEX		
with Xenar f3.5, M-X synchro, case	265.00	26.50
with Tessar f3.5, M-X synchro, case	285.00	28.50
with Xenotar f2.8, M-X synchro, case	385.00	38.50
GRAFLEX 22		
Model 200 Graflar f3.5, M-X synchro, speeds to 1/200th	94.50	9.45
Model 400 Graflar f3.5, M-X synchro, speeds to 1/400th	119.50	11.95

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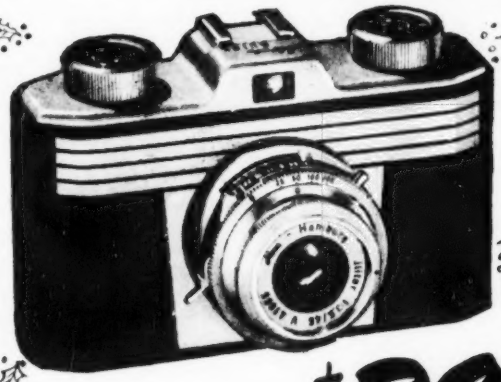

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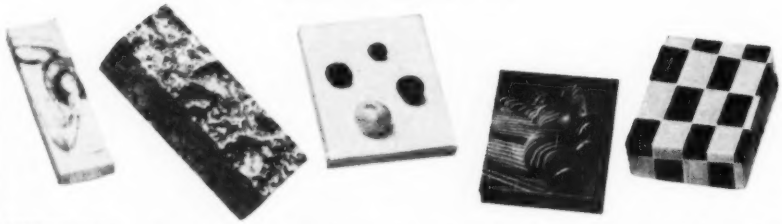
PHOTO GIFT BOXES

By BART ATTEBERY



HERE'S a way to make good use of the many small boxes that come your way throughout the year, and especially during the holiday season. Why donate such boxes to the trash collector when they can be made to serve as beautiful gift containers through photography?

All you need to transform a drab-looking utility box into a thing of beauty is to cover it with a photograph. The procedure is clearly explained in the accompanying photographs and captions.

If you are preparing a box for a specific person the covering can be one of the individual's portraits; otherwise you can use photograms, scenics, outdoor sports, household pets, or any other type of subject matter.

In selecting prints for box coverings choose those having the desired subject matter in the area to be shown in the unfolded portion. Backgrounds and other less important details then will be folded around the edges to the back.

The process is simple, clear-cut, and the result as attractive as the photograph you may select.

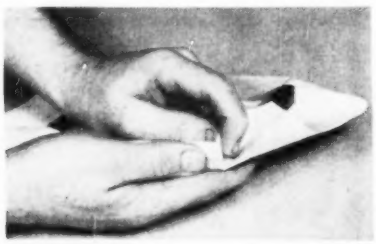
Look through the boxes you've received through this holiday season and follow the instructions with each picture. You—and your friends—will be delighted with the results.—▶

Continued on page 194

1. Dampen print—always on back. Not too much water. The photograph should be just damp enough to stand sharp bending.

2. Lay box at print center; fold sides successively into box, stretching smoothly, and fasten neatly in position with scotch tape.

3. After folding and tacking with tape, use your scissors to cut off the excess paper which would form a bulge at four corners.



4. Folding at the ends of the box is carried out exactly as if you were wrapping a package. Fold neatly and close to box ends.

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Leica IIF body, built-in flash	131.00	
Leica IIIF body, built-in flash	210.80	
Leica IIIF f2 Summicron ctd.	393.00	
LEICA IIIF w/F2 SUMMITAR	298.00	
Leica IIIC f2 Summitar ctd.	350.00	179.00
Leica IIIC f3.5 Elmar ctd.	259.00	149.50
35mm Summaron, f3.5	102.00	79.50
50mm Elmar, ctd., f3.5	68.00	34.00
50mm Nikkor, f1.4	198.00	149.00
50mm Summitar, f2	99.50	84.00
50mm Summarit, f1.5	224.40	141.00
50mm Summicron f2	183.00	
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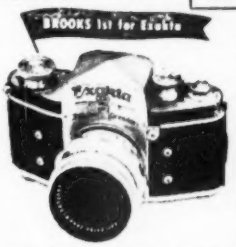

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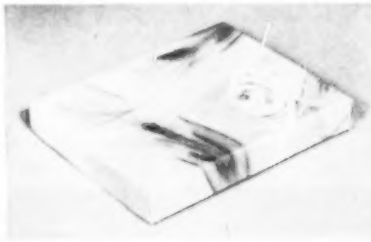

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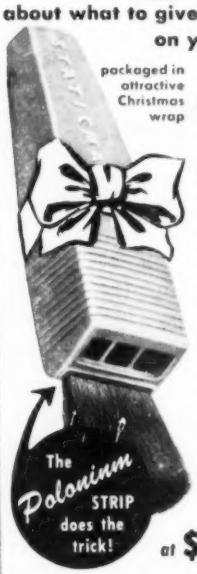

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Press-Type Cameras

(*Continued from page* 73)

Provision for internal flash synchronization is standard on current models. Although the press camera shares some of the features and appearance of the studio camera, it is designed for rapid shooting as well as for more leisurely work.

Some press cameras have a high-speed focal-plane shutter in addition to the front or between-the-lens shutter. Others come with a single front shutter or a behind-the-lens shutter of the Compur type in front of which barrel-mounted interchangeable lenses are attached.

Press-type cameras have the general format of press cameras but omit many of their features, and generally cost considerably less. See the Check-list of Press-type Cameras for details on available models. Both true press cameras and less elaborate types are included.

Press and press-type cameras come in several sizes, the most popular being the newsman's 4x5. For the worker striving for technical perfection, the man who needs to retouch his negatives, and the guy who wants to escape the demands of slow, fine-grain developing, this may well be the ideal size. But for the candid fan, the casual snapshooter, or the photo-journalist a 4x5 camera plus holders and accessories can add up to an aching back.

Many amateurs prefer the scaled-down models in the 3¼x4¼ or 2¼x3¼ size, which combine press-camera features in a lighter, more compact format. Some photographers feel that these small models are an excellent compromise between size and press-camera versatility, but others hold that you lose the advantage of large film size without gaining the light weight and rapid operation of 35-mm and roll-film cameras. Of course, the final choice depends on you and the kind of pictures you want to make.

Interchangeable lenses make press-type cameras extremely versatile. The shift from normal to wide-angle or long-focus lenses can be accomplished fairly quickly and easily. Of course, this feature is of no advantage to the one-lens, one-camera photographer.

The variety of viewfinding methods available on most press-type cameras is helpful no matter what kind of pictures you take. A well-equipped camera gives you a four-way choice: focusing on the groundglass itself for leisurely, critical work; faster focusing with the coupled rangefinder; a tubular viewfinder on top of the camera (used in combination with the focusing scale if the camera has no rangefinder), and a wire sports finder for free-hand shooting to catch rapid action.

You can rapidly switch film types and sizes if your camera is equipped with the proper adapter backs. A choice between sheet film in holders, 12-exposure film pack, and roll film lets you meet a variety of shooting situations. Although using roll film in a 4x5 press camera may seem a little like hitching a plow to a B-36, there are times when this adaptability is a distinct advantage. Anyone who has ever shot a roll of black-and-white film and then wanted to change

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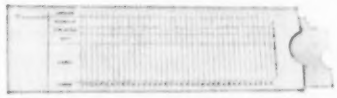

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quickly to color will appreciate this feature.

When the shooting is done on sheet film, a single exposure can be processed by itself—a tremendous advantage for the press photographer rushing to beat a deadline with one picture. Because of the large negative area, 4x5 sheet film can be processed rapidly in powerful developers which are not suitable for roll film or 35-mm use. (See page 73 for demonstration of open-tank processing of sheet film.) Large-capacity tanks are available for professionals who want to process sheet film in quantities.

For newspaper work, publicity photography, and many types of commercial assignments 4x5 sheet or film packs are convenient or even necessary. But the cost per exposure for sheet film or film packs is relatively high—a factor which most amateurs cannot dismiss.

Press-type cameras are popular among Sunday professionals—amateur photographers who like to earn a few dollars with their camera in spare time. One reason is psychological: the press camera, especially the impressive 4x5 model, carries more authority than a press card. It *looks* professional, and often permits the owner to pass fire lines, enter football stadiums, and win cooperation he never would get if he carried a twin-lens reflex or 35-mm outfit. But the eye-catching quality of a big press camera is a drawback, too, if you want to shoot unobtrusively. Although candid pictures can be made with a press camera (see Weegee's famous candids of New York in *Naked City*), it certainly is not the ideal equipment for spontaneous shooting.

Neither is available-light photography practical with press-type cameras today, unless extremely high-energy development is used. The standard lens for a press camera has a rating of $f/4.5$ or $f/4.7$. Although somewhat faster lenses are available, the ultra-high speed optics are monopolized by 35-mm photographers. (The reason that faster lenses are not made for the big cameras is one of cost and manufacturing difficulties. An $f/2$ lens for a press camera with a focal length of 135-mm would have the relatively huge diameter of 2¼ inches.)

Press-type cameras do not offer the foolproof operating features of many twin-lens reflex and 35-mm cameras. With sheet film you must place the holder in the camera, check the exposure setting, cock the shutter, remove the film-holder slide, set the focusing scale (or use the rangefinder, if it's available), shoot, then replace the slide, remove and reverse the film holder, and put it back in the camera for another shot. Film-pack operation is simpler and quicker because you merely pull a paper tab to move the next film into position. Available for some models is the Grafmatic magazine which allows extremely rapid changes.

Until camera operation becomes second-nature through repeated practice you must keep your wits about you when using a press outfit. Even seasoned newspaper photographers have been known to forget to pull the slide, cock the shutter, or check to see if the focal-plane shutter is open when using the front shutter. For

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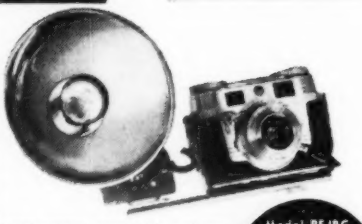

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some tips on simplifying press-camera operation, see the section on Sports and Action, Flash and Speedlight, and the instructions below on how to use hyperfocal distance.

In summary, the press and press-type camera is not a "universal camera" or a panacea for all photographic problems, even when equipped with a full range of accessories. But it is a remarkably rugged, dependable, and versatile piece of equipment, capable of high-quality work in understanding hands. Despite the rise in popularity of other camera types, the press camera continues to win friends and influence contemporary photography.—

Press-Type Cameras
Close-Ups and Portraits

(*Continued from page 77*)

of light to the film, and it will be necessary to increase the effective exposure (either by increasing exposure time or opening the lens proportionally) *if the camera-to-subject distance is less than 8 times the focal length of the lens.*

The simplest method of determining the correct exposure is by using the Kodak Copying Dataguide (50 cents) or consulting the Effective Aperture Computer incorporated in the Kodak Master Photoguide ($1.75). In both of these cases you align the focal length of the camera lens with the focused lens-to-subject distance on a simple computer dial and then read off the exposure increase factor or the actual (smaller) effective aperture of the lens.

Lacking either of these aids follow this procedure: *Square the lens-to-film distance (multiply the number by itself) and divide the product by the square of the focal length of the lens. The quotient is the exposure increase factor.*

Because of the groundglass viewing and bellows extension features, the press-type camera is useful in nature, scientific, and industrial photography where it often is necessary to show magnified details of objects. The press camera can reveal the details of machinery, the maze of wiring within a radio, the meshing of clock gears. In the science lab the press camera can photograph experiments and provide a permanent visual record for future study. Moving even closer, it can take an observer within the very structure of a flower or the cell-like texture of a slice of bread. Thus it provides a valuable tool for research workers and naturalists as well as for press photographers and portraitists.

HOW TO USE HYPERFOCAL DISTANCE

When speedy camera operation is a must, and you don't have time to focus, a practical solution is to preset your camera for its *hyperfocal distance*. This will give you the greatest possible depth of field for the particular aperture you are using: the zone of sharpness will run from infinity to about half the hyperfocal distance. Here's how to use it:

1. Determine the aperture you will use

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and preset the exposure controls. Choose the smallest aperture practical with the shutter speed needed to stop action. The smaller the aperture the greater the depth of field.

2. Look at the accompanying chart and find the hyperfocal distance for the lens and aperture you are using. As you can see, there's a different hyperfocal distance for each aperture and focal length.

3. Set your focusing scale at the indicated hyperfocal distance and lock the track. Now, in effect, you've converted your press camera into a simple box camera, so far as focusing is concerned. You can make grab shots without bothering to focus and still be sure of reasonably sharp pictures if your subject is not closer than half the hyperfocal distance.

For example, if your aperture is f/22 and you are using a 4x5 press camera with a six-inch (150-mm) lens, the hyperfocal distance will be 23 feet. Set the focusing scale for 23 feet. All objects from infinity to about 12 feet will be sharp.

Although based on precise optical formulas, the hyperfocal distances must be interpreted in the light of your own experience. Try them out in practice and see if the results meet your personal standards of sharpness and hold up under the degree of enlargement you require. If not, you may have to revise the near limits somewhat; to be on the safe side make sure the subject is somewhat *more* than half the hyperfocal distance away. Taking the example given above, you might find that 15 or 16 feet, rather than 12 feet, is the closest you can shoot and retain the sharpness you demand.

Obviously, the hyperfocal method of prefocusing is impractical for closeup shooting and if exposure conditions compel you to use a wide aperture. For example, with a six-inch lens opened to f/4.5 the hyperfocal distance is 111 feet, and objects closer to the camera than about 56 feet will be unsharp. But for medium shots—and many sports and action pictures fall in this category—in good light or with proper flash illumination, the method works like magic.

Hyperfocal Distances in Feet

f/4.5	f/5.6	f/8	f/11	f/16	f/22	f/32
for 100-mm (4-in.) lens (2¼x3¼ press cameras)						
74	59	42	30	21	15	10
for 127-mm (5-in.) lens (3¼x4¼ press cameras)						
93	74	52	38	26	19	13
for 150-mm (6-in.) lens (4x5 press cameras)						
111	89	62	46	31	23	16

The above lenses are commonly found on the sizes of press cameras indicated.

CHECK-POINTS WHEN BUYING A USED PRESS-TYPE CAMERA

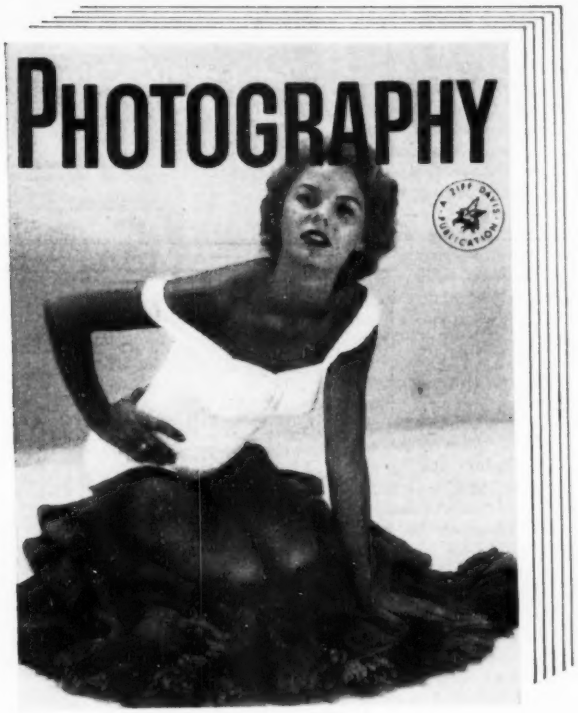
Primary rule in shopping for a used press-type camera (or any camera for that matter) is to buy from a reliable dealer—on a 15-day trial, satisfaction-or-your-money-back guarantee basis. There are many points to be considered, both when looking at the camera on the dealer's counter and when giving it a more leisurely check-over during the trial period. Here are the principal ones:

GENERAL APPEARANCE. Does it have a crisp look, with leather tightly glued, clean-looking metal fittings? Does bellows look bright and supple? Does box look uniform and true? Now look at the camera from side and front. Make sure that bed extends at right angles to camera box (a small T-square will help if you don't want to depend on your eyes). Also make sure that lensboard is in line with film plane. Is front standard rigid as well as parallel? Check bed hinges, struts, locks, and screws.

BELLOWS. Check for light leaks by inserting flashlight or small lighted electric bulb inside bellows. Take in darkened room. See that bellows racks in and out fairly freely.

LENSES. Examine lens surface for scratches or lack of polish. Hold lens so that the reflection of a window is mirrored on lens surface. Tilt and rotate lens so that window reflection travels over its entire surface. This will show up scratches and other defects. (Small air bubbles embedded in glass do not normally adversely affect quality of a lens.) A lens that appears to have a dull surface probably is covered with fine scratches due to careless cleaning or handling; this could easily cut the effective speed of the lens and also result in unsharp pictures. The image produced by a lens must cover the negative fully, therefore it is important that a lens be of proper minimum focal length and be designed to cover a specific negative area. For instance, a lens with minimum focal length of approximately 100-mm (4 inches) is required for a 2¼x3¼ negative; a minimum of 127-mm (5 inches) for 3¼x4¼; a minimum of 150-mm (6 inches) for 4x5 negative coverage.

SHUTTERS. Make visual test of back



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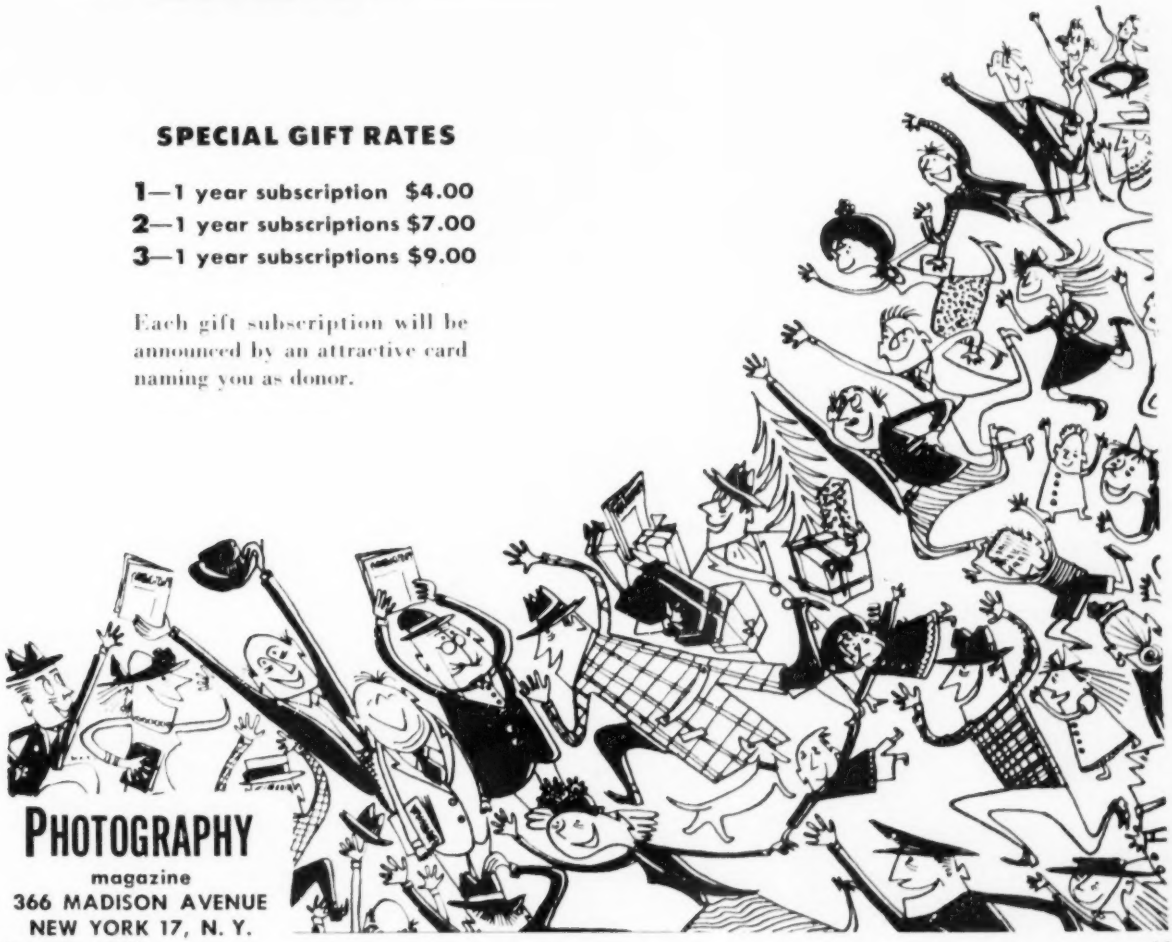

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(curtain) shutter. With groundglass removed, check to see that shutter operates smoothly at all speeds, and runs parallel to the film plane, and that there are no pinholes in the curtain or light leaks around its edges. Check between-the-lens (front) shutter, see that it too works freely at all speeds. On Compur and similar type shutters, see that cocking lever moves smoothly during the 1-second exposure.

RANGEFINDER. Set camera on tripod so that lens is six feet from, and the film plane parallel to, a wall. Tape a newspaper on the wall. Focus rangefinder accurately on newspaper. First check focusing scale (distance markings on camera track and bed); if it reads six feet, you know that your rangefinder and scale agree at this distance. Now examine groundglass for sharpness of image, using magnifying glass if necessary. If both rangefinder and scale agree with groundglass, you're hitting par for the course and everything is fine. Try the same setup at 15 feet. Then check infinity setting by focusing on a brick wall 100 feet or more away. If all three focusing aids still agree, you can pretty well depend on them.

FLASH. See that battery case is not corroded inside, that cables are in good condition, that connectors are correct, contacts clean, and that reflector is symmetrical.

PROOF OF THE PUDDING. Best check of all is to take pictures with the camera. Load film into plateholders or pack adapter. Open camera, insert holder, pull slide, and subject camera to bright light from all angles. Do not open shutter during this process—this is a test for light leaks in camera body and bellows—which will show up as clear streaks on the developed film. Put new film in position and start making test exposures, using subjects such as the newspaper and wall mentioned previously. Take shots with lens wide open, develop negatives in medium fine-grain developer, enlarge them at least four diameters, and examine resulting prints with low-power glass for sharpness over the whole area.

These are tests that you can make for yourself, but if you have any doubt about *your* ability to judge the camera, you're much better off sending the camera to the manufacturer or one of his representatives for a complete check-up. With precise equipment and the best technical knowledge, such experts can assure you that your camera will be in tip-top shape. It may cost you a few dollars, but it's excellent insurance.

NEW TRENDS IN PRESS CAMERAS

Two new press cameras with unusual features—the Bertram and the Busch Model F "45" have been announced as now in production. Both models differ in some details from traditional press camera format, and may well be trend-setters for future camera development. The Bertram and the Busch "45" are expected to be available to consumers by

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the end of this year or early in 1954.

The German-made Bertram is a compact 2¼x3¼ camera with a bellows-mounted lens board which folds flat against the front of the camera when not in use. Unlike conventional press cameras, the Bertram has no camera bed. Also unusual is the use of a Synchro-Compur *behind*-the-lens shutter which permits the use of bayonet-type interchangeable lenses rather than interchangeable lens board. The shutter is synchronized for M and X, and offers a range of speeds from 1 second to 1/500 second. (No focal-plane shutter is included in the camera.) There is a body release and a built-in self-timer, and shutter-speed settings are visible from the top of the camera.

New Bertram, an import from Germany, has no bed, but a tilting, swinging back.

Three lenses are available for the Bertram pilot model: a 65-mm (wide-angle) *f*/6.8 Schneider Angulon, a 105-mm (normal) *f*/3.5 Schneider Xenar, and a 180-mm (long-focus) *f*/3.5 Schneider Tele-Xenar.

The focusing design is radically different from that found on most press cameras. The top of the camera houses a built-in coupled rangefinder and viewfinder which automatically adjust to work with any of the three available lenses. Focusing is accomplished by a large knurled knob on the top right-hand side of the housing.

Swings and tilts are offered in the back only, and the camera has a built-in spirit level. The production models of the Bertram are scheduled to have Graflok backs for 2¼x3¼ sheet film, film packs, and Graflex accessories including roll-film adapter.

The price of the Bertram is expected to be in the neighborhood of $775, complete with set of three lenses.

The new Busch Model F "45" is more conventional in appearance but also includes some interesting features, being the first American press camera other than the Speed Graphic to include a focal-plane shutter. It is equipped with a focal-plane shutter of the variable-slit, self-capping type used in some 35-mm cameras. This design eliminates the danger of accidentally fogging the film by winding the shutter with the film slide out.

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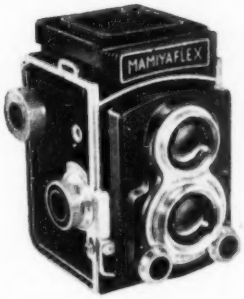

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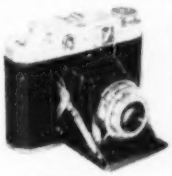

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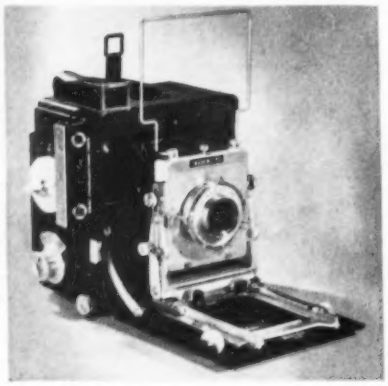
The tubular optical viewfinder is automatically adjusted for parallax as the track is moved forward or backward during focusing. On the side of the camera box is a separate focusing knob for use with wide-angle lenses. The body is made of magnesium.



Busch Model F "45" camera features a variable slit, self-capping focal plane shutter.

Although the Busch "45" is now in production for the U. S. Signal Corps only, it will be available for consumer use on or about January 1, 1954. The price will be about $300.

PRESS CAMERA ACCESSORIES

Aside from usual accessories available for most cameras, such as filters and flash equipment, there are some that are of special interest to photographers with press-type cameras. These accessories are usually manufactured for a company's own camera, but often they can be used with other models. (Because there are too many accessories to list here, we are giving only a general rundown of them. For a complete list, write the manufacturer of the camera you are interested in or consult your local camera dealer.)

Interchangeable backs allow the photographer to use roll-film and Polaroid film. Film packs can be used with an adapter, and more than one shot can be taken on a sheet of film with a dividing back. Some backs allow film magazines to be used with them.

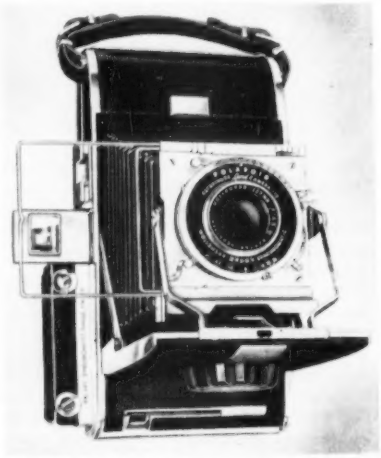
For rapid film change there are semi-automatic sheet film magazines. There are viewfinders that can be adjusted for use with various focal length lenses. Also available are rangefinders and body shutter releases for cameras that do not have them. Focusing scales for different lenses can be obtained, and a Focuspot, for focusing in dimly lit surroundings, can be added to most rangefinders.

POLAROID MAKES STRIDES IN PRESS CAMERA FIELD

The Polaroid-Land camera, while not usually thought of as a press camera, is being used by hundreds of weeklies, small dailies, and house organs—in fact, has made it possible for many of them to have spot local news pictures for the first time.

Because the camera is easy to operate, requires no darkroom setup, and can produce a picture in one minute, it has been the answer to many a publisher's tight budget. Polaroid Corporation estimates that at least 1,000 newspapers are using their cameras. Small-paper editors favor it because everyone on the staff can take usable news pictures, and because such part-time photographers can see what they get immediately—can keep on shooting until they get what they want. Newspapers that use the Polaroid in conjunction with the Fairchild Scan-A-Graver can have a picture in print within 15 minutes after it is snapped. (The Scan-A-Graver makes halftone printing plates on plastic; the finished plate is affixed at a prearranged spot on the otherwise completed stereotype press plate, and the press begins to roll). The *Chelsea* (Mass.) *Record*, a small daily, carried in a single issue 250 inches of pictures—showing the faces of 63 local persons. Citizens attending local functions during midday had their pictures in print that evening.

In big time news coverage, the camera has made its mark too. At the famous meeting of former President Harry S. Truman and General Douglas MacArthur on Wake Island, the camera gave an unusual scoop to International News Photos. Just before Photographer George Woodruff boarded the press plane at San Francisco, a colleague handed him a wrapped package, warned him not to open it until the plane was airborne. Woodruff did, quickly mastered the camera's operation and at Wake snapped the president and General amid howls of pain from other photographers caught with their plans down.



Polaroid Pathfinder seeks press favor with fast lens and shutter, coupled rangefinder.

At the inaugural of General Eisenhower, United Press Newspictures scooped everyone by snapping the ceremony with a Polaroid, putting the print on a portable transmission unit which sent it to clients throughout the world immediately.

Novel use of the camera was made by the *San Francisco Chronicle* this past summer. It loaned one of its Polaroid cameras to a Boy Scout stringer correspondent who sent back daily picture coverage of a scout jamboree. Thus the

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Chronicle got coverage on an event it otherwise would have to pass up.

More recently the camera has found its way into television news coverage. Seymour Horowitz, program manager of Station WJAR-TV, Providence, R. I., reports his cameramen get Polaroid pictures on the air ahead of local newspapers almost daily. Last May, for instance, the big local news story was a Cranston youngster lost in the woods overnight. When he was found the following day, the station was able to put the picture on the air long before it could make print.

American Banker, a leading house organ in its field, is typical of trade papers using the camera. At national conventions it runs full pages of pictures of delegates which are in print while the convention still is in session.

Two Polaroid models are available, the Standard 95, which was introduced about four years ago, sells currently for $89.75, and the Pathfinder 110, with Wollensak Raptar f/4.5, 127-mm coated lens, Rapax II shutter with nine speeds from 1 second to 1/400, plus T and B, Kalart coupled rangefinder, optical viewfinder and press-type frame finder, with flash equipment offered as an accessory. Price of the Model 110 is $249.50.—

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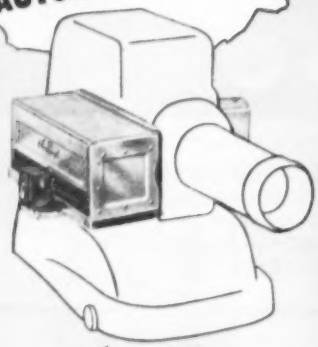

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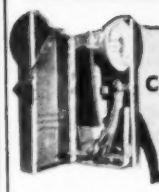

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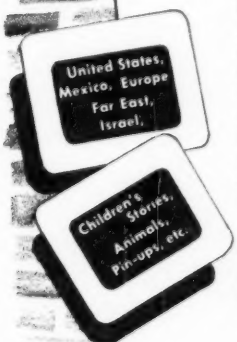

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by Robert L. McIntyre

Trimming the Stereo Window

The rectangular apertures provided by standard stereo masks serve their purpose well. They limit the picture area neatly and create a "window" at a definite position in space, through which the scene is viewed. Nevertheless, there are times when it is fun to experiment with less orthodox masking.

Circles, diamonds, and special devices like keyholes have all been used from time to time. They can save a close-up that contains distracting material in the far background, merely by masking it out of the picture. Early stereo prints often were made with sides and bottom square, but with top curved to form a gentle arch.

These mask shapes have one advantage. The horizontal top and bottom of the conventional rectangle are not well established in space. Only its sides give the stereo window a specific location between the viewer and the scene. When the edges of the apertures are anything but horizontal, the position of the stereo window is more definitely established.

At this time there are no masks available combining standard transparency spacing with unusual aperture shapes. You can make your own, though, if you enjoy painstakingly accurate work. A good, basic approach is to place the transparencies in a standard mount that will hold them in proper relation to each other. Then a pair of masks, of any shape you want, can be placed over them to limit the picture area.

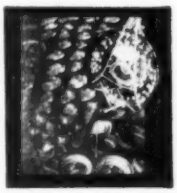
The apertures for left and right views must be identical of course. If the pictures are placed in a standard "normal" mount to begin with, and the new apertures are separated just as much as those of the mount, the window they create will appear to be at a distance of about 7 feet. It can be moved closer by pulling the apertures together, or farther away by pushing them apart.

The desirability of any mask other than the standard rectangle depends on the subject matter of the picture and how it is arranged. Sometimes a picture can be improved greatly by merely masking off a portion of its area at one side or top or bottom. This is the easiest change to make. All it takes is an extra paper or metal mask identical to the one in which the transparencies are mounted. Place the two together and slide the extra mask to left or right, or up or down, until you get the effect you want. Then fasten it in place with tape and trim off its projecting edges so the sandwich will fit the mount.

Reaching through the Frame

Good stereo practice calls for placing everything in the picture behind the window formed by the apertures of the masks. This general principle does not apply to things that could stick out *through* a real window located in the same plane as the stereo window. Thus a picture like Julius Wolf's giraffe, discussed in this column last April, is acceptable to the viewer even though the animal's head seems to extend out over the first few rows of the audience at a projection showing. The head sticks out of the middle of the picture. Everything that touches the edges of the apertures is well behind the stereo window—and that's what counts.

The accompanying illustration shows a different application of that same principle. The big painted plate at the upper right of the picture extends out through the stereo window, but it also reaches through the side of the picture frame. The effect seems plausible in stereo because the plate intersects the right margin of the picture at just the right spot. You have a feeling that the same effect would have been achieved if a big black curtain with a rectangular opening in it had been standing before the camera in the plane of the stereo window, with the edge of the plate projecting through it. Here is the story behind the picture:



It was taken at a pottery stall on Olvera street, Los Angeles' Mexican marketplace, during the PSA convention in August. I wish I could say it was taken with this masking trick in mind, but that wasn't the case. All I wanted to do was capture the colorful beauty of the one big plate against its background of smaller ones. It wasn't until September, when I got around to mounting the slide in glass, that the masking idea popped up.

I had stretched the depth of the scene to the limit in taking the picture, and had figured on placing it in a medium projection mount which covers a range of about 4 to 20 feet. As it turned out, though, I had been just a bit too close to that big plate. It extended through the window, and to its right were some distracting background details that appeared in one picture but not in the other. A tailor-made mask was the only answer.

The transparencies were placed in an aluminum Emde medium mount, and an additional medium mask was placed over this assembly. The mask was shifted to the left until its edge covered identical spots on the plate in the two pictures. Then it was hinged to the mount with binding tape and the projecting edge was trimmed off.

From there on the job was one of trial and error, cutting out the curved segments to match the edge of the plate and then flopping the mask back over the mount, on its hinge, to check results. The segments were deliberately cut un-

dersize, at first, and then enlarged slowly with frequent checks.

The effect seems to have been worth the effort. People who are only casually interested in stereo enjoy the slide for its colorful material and comment on the depth effect without realizing there is anything unusual about it. Fans accustomed to seeing examples of stereo trickery look quietly for a moment and then suddenly turn and ask how it was done. The judges at a Chicago Stereo Club competition generously gave it a full row of green lights on their scoring machine. It will be fun seeing if the slide fares as well in the big competitions.

Few subjects, of course, lend themselves to this sort of treatment. The space relationships must be right, and the foreground material can't be too irregular or cutting the mask will become too difficult. Now that I've hit upon one good subject by accident, I'm hoping some day to find another one by design.

Multi-purpose Camera

Taking stereo pictures is only one of the potential uses of a new camera soon to be announced by Frederick L. O. Roehrig of Redlands, Calif., son of the inventor of the Roehrig-Bielenberg photo colors. It is really two cameras in one. Both are equipped with 47-mm $f/9.7$ lenses in flash shutters. It takes two separate rolls of No. 828 (Bantam) film.

To take ordinary pictures the unit can be turned to give either horizontal or vertical composition. One half can be loaded with black-and-white film and the other with color. For stereo shots the vertical format must always be used.

Stereo mounting and viewing equipment is also being planned. At this time either Bantam or double-frame 35-mm transparencies in 2 x 2 cardboard mounts can be slipped into metal holders for use in the Radex stereo viewer.

The Roehrig camera is of the fixed focus type with simple adjustments on each shutter for "color," black-and-white" and "time." A fourth setting closes each lens at will so pictures will be taken only with the other one. The price of the unit probably will be under $40.

Race for Realism

The wide-screen effects are ahead in their race for realism against real stereo movies viewed with glasses. Fred Waller, the inventor of Cinerama, is less surprised than anyone. He knew it all the time. He was deep in stereo some 25 years ago, but gave it up as far as movies for theater showing are concerned. He's still enthusiastic about stereo stills, though.

The idea of side vision being important was revolutionary in those days. All the

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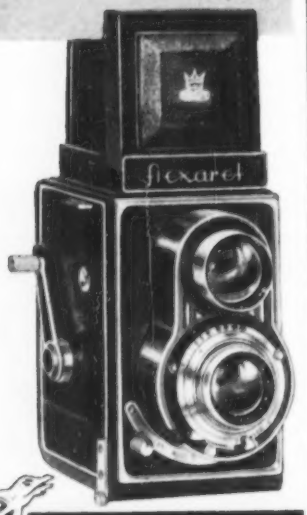

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psychology books said we gain a feeling of depth primarily by stereoscopic vision —many of them still do. Waller set out to see if this were really true.

He made himself a pair of blinders, fashioned of black cardboard and fastened for convenience to the visor of a fishing cap. They permitted him to see only straight ahead, covering the area of view in which stereoscopic vision is active.

Things didn't go so well. He wore the blinders all day, found himself continually bumping into the furniture. He tried backing his car out of the garage and scraped the paint off its door. By evening he was convinced that stereo vision, alone, wasn't so useful.

Next day he made a new pair of blinders, this time designed to block out central vision. He couldn't see straight ahead, but he could see to both sides. With them he got around better. He backed the car out without mishap, turned it around, and put it into the garage again. Then he went on to experiment with blinders of different shapes, and with one eye completely covered. Out of it all he reached the conclusion that, when moving or watching things that move, we orient ourselves more by side vision than by stereoscopic vision straight ahead.

When he set out to apply his findings in movies there was no camera and lens that would take in enough area. He put 11 cameras together to make a single unit. The number 11 was reached quite by accident—he fell one short of being able to buy an even dozen matched lenses. Before he really got started, the war came along and his system was pressed into service for training aerial gunners. There it was streamlined down to a five-camera system, which later evolved into the three-camera Cinerama.

"Stereophonic" sound was added to give the ear a depth sensation as well as the eye. What about a possible combination of stereo and wide screen to create a "super" realism effect? Waller says it's perfectly feasible, technically, but he doubts that the additional impact would be worth the extra bother.

Project-or-view Coming

A fascinating new device for showing stereo slides at home will be out soon. It's the TDC Project-or-view, a table viewer which can be converted into a regular stereo projector by opening a door in the back of its case. The new unit has twin optical systems using 300-watt lamps and matched 3-inch f/2.9 lenses. They produce a brilliant image in the viewer and enough light to cover a 30-inch silver screen. Polarizing spectacles must be worn, of course, to see the pictures in stereo. Standard stereo slides fill the viewer's 8x10 black glass screen.

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November 7-21

ARIZONA, Flagstaff—(Flagstaff Camera Club); First Salon.

CALIFORNIA, Los Angeles—(Campus Camera Shop); Eighth Salon.

CALIFORNIA, Petaluma—(Petaluma Camera Club); Seventh Salon.

COLORADO, La Junta—(La Junta Public Schools), Seventh Salon.

ILLINOIS, River Forest—(Trinity Camera Club); Eighth Salon.

LOUISIANA, Morgan City—(Morgan City Camera Club); Second Salon.

MICHIGAN, East Lansing—(Kappa Alpha Mu, Nu Chapter, Michigan State College); Seventh Salon.

MICHIGAN, Grand Rapids—(Fuson's Camera Shop); Fifth Salon.

MISSOURI, Chaffee—(Charles A. Goddard, Jr., Camera Club Sponsor); Sixth Salon.

NEW YORK, Bronx—(Heights Photographic Society); Fourth Salon.

OKLAHOMA, Norman—(University of Oklahoma, School of Journalism); Sixth Salon.

WASHINGTON, Clarkston—(Lewis-Clark Camera Club); Fourth Salon.

WEST VIRGINIA, Morgantown—(Mountainlair—West Virginia University); Eighth Salon.

December 5-19

CALIFORNIA, Richmond—(Roosevelt Junior High School); Seventh Salon.

CALIFORNIA, Costa Mesa—(Orange Coast College); Eighth Salon.

FLORIDA, DeLand—(John B. Stetson University); Eighth Salon.

INDIANA, Anderson—(Anderson Camera Club); Fourth Salon.

INDIANA, South Bend—(South Bend Art Association); Seventh Salon.

IOWA, Cedar Rapids—(Cedar Rapids "Y" Camera Club); Third Salon.

KANSAS, Liberal—(Liberal Camera Club); Second Salon.

OKLAHOMA, Enid—(Enid Camera Club); Seventh Salon.

PENNSYLVANIA, Philadelphia—(Photographic Society of Philadelphia); Fifth Salon.

WISCONSIN, Superior—(Wisconsin State College, Campus Camera Club); Eighth Salon.

Close, Closer, Closest

(*Continued from page* 67)

lenses, *not* telephotos. The difference is that a telephoto possesses a focal length far greater than the distance between the optical center of the lens and the focal plane when the lens is focused at infinity, due to an additional (negative) lens element in the system. Like all conventional lenses, the focal length of the Astro Fernbild is equal to the distance between the optical center and the focal plane when the lens is focused at infinity.

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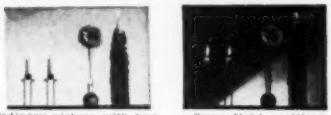
vided by the six lenses in this formidable battery range from six times greater (with the 300-mm) to twenty times greater (with the 1000-mm). The 640-mm used to make the pictures in this story gives an image approximately 13 times greater than that of the 50-mm lens, and almost five times greater than the image obtained from the 135-mm lens which is about the biggest focal length that can be coupled to the rangefinders of miniature cameras today.

Because of the tremendous magnifications provided by these lenses, what may pass for rock steadiness with a short focal length will often resemble a minor earthquake when viewed through a big lens like the 640-mm. Slight camera vibration which is usually unnoticed with a 50-mm lens will be almost 13 times as pronounced with a 640-mm lens and 20 times as serious with the 1000-mm. A really strong, steady tripod must therefore be used, and you'll be a lot happier if it's possible to push the legs into the ground or brace the tripod in some other way. The Fernbilds all have a tripod socket built into a large metal flange on the lens at the center of balance to eliminate shaking and arcing of the long lens tubes.

The shutter speed required to stop any moving object depends (aside from the speed of the moving object) upon the amount of image movement that occurs on the film plane during exposure. If we photograph the same moving object from the same distance with the same shutter speed first employing a very short focal length lens and then a considerably longer one, we will obtain two quite different results. The first will show a very small image and little or no image movement. The negative made with the longer lens will contain a much larger image and proportionally more subject movement.

If, for instance, 1/100 second is required to freeze an athlete from a specified distance with a 135-mm lens, 1/500 second will be required to do the job from the same distance with a 640-mm lens. In this case a magnification advantage of 500% means that the shutter speed must be five times as fast if we are to employ the same distance with both lenses.

Actually, however, this problem of stopping action with long lenses is probably over-rated for the simple reason that we rarely employ the same close camera positions with long distance lenses that are commonly used with normal, short focal lengths. Remember that aside from the speed of the subject, the amount of image movement that occurs while the shutter is open is governed by the size of the image projected onto the film by the lens. When the image of a horse galloping across the picture area is very small, the amount of movement in the image may be barely apparent. But when the whole of the picture area is taken up with a small portion of that horse, the same amount of movement in the subject may wind up as a smear on the film. In actual practice a 640-mm lens is much more likely to be employed from a distance of 130 feet than it is to be used from 10 feet. The main reason for the 640-mm is its ability to make a picture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from 130 feet that is approximately equal in size to that produced by using a 50-mm lens at 10 feet. And, because of the equality in image sizes, identical shutter speeds would be required by the long and the short lens.

Panning, the technique of swinging the camera in synchronization with a moving object in order that it may be photographed sharply against a dramatically blurred background, requires a little practice and a good, smooth pan-head on the tripod. Because of the speed at which objects rush across the film plane and the narrow angle of view, panning with the 640-mm is extremely difficult. In any event we achieved some tremendous blurs when we attempted panning with various Dodger and Giant baseball players legging it to first base.

One of the cleverest design features of the Astro line takes into account the importance of filters in long distance photography. In order to keep the size of the filters relatively small, as well as to eliminate any possible loss of lens quality through placing the filters in front of the lenses, the designers of the Astro Fernbilds have built a filter-receiving chamber right into the barrel of the lens between the mounting flange and the focusing wheel. A few counter-clockwise turns on a notched wheel reveals the small slot in the lens barrel into which the filters are dropped. In each case the position of this slot has been carefully computed to cause the minimum optical disturbance, and when no filter is desired, a clear optical flat providing slight ultra-violet correction is left in place.

Three filters are normally supplied for these lenses. They are an orange disk for general haze penetration in black-and-white, a red filter for more powerful black-and-white haze cutting as well as for use with infra-red emulsions, and an ultra-violet haze absorbing filter for use with color films.

Another well-thought-out idea is the system of interchangeable lens mounts that permits the use of Astro lenses on a wide range of cameras from 16-mm movie cameras to virtually all single lens reflexes, both 2¼x2¼ and 35-mm. At this writing factory-made mounts are available for the Kine-Exakta, Contax-S, Practika and other 35-mm single-lens reflex and prism cameras. The Leica and similar 35-mm nonreflex type cameras are accommodated to the lenses by means of the Identoscope, an easy-working reflex housing that incorporates a five-power magnifier viewer which is adjustable to the individual user's eyesight.

The six lenses which comprise the family of Astro long-distance objectives represent a significant contribution to the equipment arsenal of the 35-mm photographer, offering him focal lengths not heretofore available. Attractively engineered, they incorporate a variety of features that make long distance photography dependable and sure. Prices of these lenses are commensurate with the magnifications afforded. The 300-mm focal length begins at $195 while the most expensive mounting of the 1,000-mm goes up to $1,125. The 640-mm we used is priced at $725 in the Contax-S mount.—

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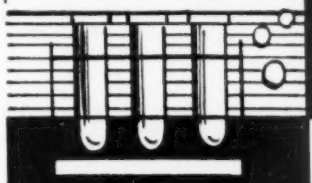

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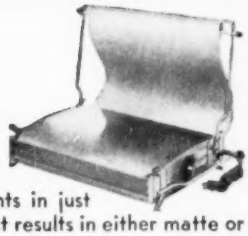

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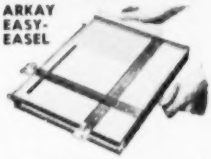

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For information and entry blanks, write W. H. Savary, RFD No. 2, Box 221, Plainfield, N. J.

1st Salon Internacional de Arte Fotografico en Queretaro*, Club Fotografico de Queretaro, Queretaro, Mexico.
Closes Nov. 25, 1953.
Entry fee $1, four prints and/or slides allowed.
On exhibit at Queretaro, Dec. 19 to Jan. 6.
For information and entry blanks, write Club Fotografico de Queretaro, 16 de Septiembre No. 34, Queretaro, Mexico.

7th Cuban International Exhibition of Photography and Color Slides*, Club Fotografico de Cuba, Havana, Cuba.
Closes Dec. 2, 1953.
Entry fee $1, four prints and/or slides allowed.
On exhibit at Club Fotografico de Cuba, from Dec. 18 to Jan. 20.
For information and entry blanks, write Club Fotografico de Cuba, O'Reilly 3666, altos, La Habana, Cuba.

16th Annual Springfield International Salon of Photography*, The George Walter Vincent Art Museum, Springfield, Mass.
Closes Dec. 2, 1953.
Entry fee $2 four prints; $1 four slides.
On exhibit at George Walter Vincent Smith Art Museum from Jan. 3 to 24, 1954.
For information and entry blanks, write Springfield International Color Slide Exhibition, George Walter Vincent Smith Art Museum, Springfield 5, Mass.

13th Montreal International Salon of Photography and 4th Montreal International Exhibition of Colour Slides*, Montreal Camera Club, Montreal, Quebec, Canada.
Closes Dec. 12, 1953.
Entry fee $1, number of prints and/or slides allowed.
Prints on exhibit at Montreal Museum of Fine Arts from Jan. 8 to 24; Slides on exhibit at Montreal Museum of Fine Arts from Jan. 8 to 22, 1954.
For information and entry blanks, write Mr. Mark Stein, 4355 Hingston Ave., Montreal 28, P.Q., Canada.

Prize Winners

COLOR

(*Continued from page* 143)

ley, Chevy Chase, Md.; "Fast Drop," by Frank Linguist, Dallas, Tex.; "Safe Landing," by Frank Linguist, Dallas, Tex.; "Waiting," by Irwin Lubroth, Brooklyn, N. Y.; "Mother and Child," by Irwin Lubroth, Brooklyn, N. Y.; "Indian Woman (Mexico)," by Helen C. Manzer, New York; "Dreaming," by Helen C. Manzer, New York; "Forest Fire," by Alfred A. Monner, Portland, Ore.; "Snowbound Cottage," by Chester H. Neilsen, Gloucester, Mass.; "Sunday Morning," by Lee Nye, Santa Barbara, Calif.

"Blvd. Raspail," by Robert Oliver, Brooklyn, N. Y.; "Sunday Afternoon," by Lois Olson, Minneapolis, Minn.; "Snow Scene," by Martin Polk, New York; "Watering the Ice," by Martin Polk, New York; "Birth of a Dragon Fly," by Louis Quitt, Buffalo, N. Y.; "Wading," by Edward Raczkowski, APO 953, San Francisco; "Meadow-Grazing," by Flora Jane Randolph, Sausalito, Calif.; "Projection Toward Peace," by Irwin L. Savitt, Douglaston, N. Y.; "Downpour," by Frank D. Scharf, Forest Hills, N. Y.; "Geronimo!" by Donald A. Schlessel, New York.

"Human Fly," by Alfred C. Schwartz, Brooklyn, N. Y.; "Halle Orchestra," by Paul Shillabeer, Edinburgh, Scotland; "Emmett Kelly," by Joseph Janney Steinmetz, Sarasota, Fla.; "Evening Prayer," by Eugene V. Tourville, Thornwood, N. Y.; "River Peddler," by Robert E. Vivian, Los Angeles; "I Love You Truly," by Margaret G. Waddle, Port Dover, Canada; "Four Lanterns" by James L. Weymouth, Los Angeles; "Silver Morn," by Robert Wingrave, Bogong, Australia; "Amphibian," by John H. Woolnough, Alexandria, Va.; "Just Thinking," by Franklin M. Young, Truro, Mass.

BLACK & WHITE

(*Continued from page* 143)

"Butterfly Boy," by Jerome Liebling, Minneapolis, Minn.; "Gawking Gallery," by Bob Martin, Los Angeles; "Worship," by May Mirin, New York; "Ex-Service Man," by Masayoshi Nakamata, Niigata, Japan; "Snow-Babies," by Masayoshi Nakamata, Niigata, Japan; "Fireplug Shower," by Fran Nestler, Jeannette, Pa.; "Alone at Last," by Marvin E. Newman, New York; "Day Dreams," by Marvin E. Newman, New York; "Roman Child," by Paul-Nils Nilsson, Lidingo, Sweden; "The Bath," by Lee Nye, Santa Barbara, Calif.

"Lighting Up," by Victor Obsatz, New York; "Choreography Pattern," by Yoichi R. Okamoto, Vienna, Austria; "Attack," by Yoichi R. Okamoto, Vienna, Austria; "Ballet Master," by Yoichi R. Okamoto, Vienna, Austria; "Gossip," by Burt Owen, New York; "Stealing the Show," by Edward Paradiso, Somerville, Mass.; "Table for Three," by Alan H. Pesetsky, New York; "Woman and Cat," by Richard Pousette-Dart, Sloatsburg, N. Y.; "The Law," by Raymond Ross, New York; "Wistful Mood," by Walter Sarff, New York.

"Take My Picture, Will Ya!" by Loran F. Smith, Pacific Palisades, Calif.; "Everest Next!" by Robert Stubenrauch, Long Island City, N. Y.; "Chair and Statue," by Bo Sundstrom, Stockholm, Sweden; "Moon-Face," by Heihachi Tachikawa, Hokkaido, Japan; "Pat," by Terry Thurn, Huntington Woods, Mich.; "Concentric," by Stuart L. Umin, New York; "Pinned Down," by Harry M. Van Zandt, El Cajon, Calif.; "Serious Business," by Cornelius E. Westveer, Pleasant Ridge, Mich.; "Richard," by Elizabeth M. Wiegman, Jamaica, N. Y.; "Waiting for the White Horses," by Charles S. Wong, San Francisco, Calif.

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"Gay Chimney-Sweeps," by Ewald Aronsson, Biel-Bienne, Switzerland; "Smoke-Eaters," by David Benda, Baltimore, Md.; "Gipsy Child," by Elbert Budin, Philadelphia, Pa.; "First Herring," by Bert Buurman, Amsterdam, Holland; "Imitation," by J. Coards, Jr., New York; "Oink! Oink!," by Dan Coleman, New York; "The Big City," by George Cserna, New York; "Lacemaker," by Toso Dabac, Zagreb, Jugoslavia; "The Lonely," by Jerry Dantzic, Brooklyn, N. Y.; "The World Outside," by Jerry Dantzic, Brooklyn, N. Y.

"Le Grand," by Jean Dieuzaide, Toulouse, France; "Girls at Play," by Ken Domon, Tokyo, Japan; "Prison Riot," by Bob Doty, Dayton, Ohio; "Easter Parade," by Al Francekevich, Brooklyn, N. Y.; "Young Diners," by Al Francekevich, Brooklyn, N. Y.; "Junior Critic," by Al Francekevich, Brooklyn, N. Y.; "Pals," by Al Francekevich, Brooklyn, N. Y.; "Hamburgers," by Robert Frank, New York; "For the Carriage Trade," by Albert Freed, Brooklyn, N. Y.; "Back to Camp," by Ralph Ginzburg, Brooklyn, N. Y.

"Camera Shy," by Len Giovannitti, New York; "Contrast," by Emil Golaz, Basle, Switzerland; "Delaware River Bridge," by Marvin Goldman, Philadelphia, Pa.; "Honeymoon," by Douglas Grundy, New York; "Rough Sea," by Tadashi Harada, Miyazaki-shi, Japan; "Haven't We Met Before?" by Morris H. Jaffe, New York; "Visitor," by Morris H. Jaffe, New York; "Korean Veteran," by Wilbur Jerger, San Pedro, Calif.; "Sleeping it Off," by Erika Klopfer, New York; "The Hydrant," by Erika Klopfer, New York.

"Interlude," by D. G. Lanting, The Hague, Holland; "Igor Strawinsky," by Jean Lattes, Paris, France; "The Rabbi Speaks," by Saul Leiter, New York; "At a Chassidic Wedding," by Saul Leiter, New York; "Heads," by Leon Levinstein, New York; "After Polio," by Stan Levy, New York; "Portrait," by Jack Manning, New York; "Curiosity," by Arcadio Mazo, Milan, Italy; "Surf," by Ardean R. Miller III, South Miami, Fla.; "Heart-hungry," by May Mirin, New York.

"Family Scene," by Benn Mitchell, New York; "New York, N. Y.," by Hans Namuth, New York; "Waiting," by Julia S. Newman, New York; "Young Woman," by Paul-Nils Nilsson, Lidingo, Sweden; "Marcel Duchamp," by Victor Obsatz, New York; "The Stranger," by Yoichi R. Okamoto, Vienna, Austria; "Shoppers," by Robert S. Paul, Forest Hills, N. Y.; "In the Park," by Alan H. Pesetsky, New York; "Spinning," by Alan H. Pesetsky, New York; "Vertical Point of View," by Roy Pinney, New York.

"Winter Fun," by Lloyd Raymond, Staten Island, N. Y.; "Israeli Singers," by Hal Reiff, New York; "On Slack Line," by Viggo Rivad, Copenhagen, Denmark; "Mask," by Naomi Savage, Lambertsville, N. J.; "March Day," by Alfred C. Schwartz, Brooklyn, N. Y.; "Frieze," by John Seneres, New York; "Aftermath," by John O. Siipola, Berkeley, Calif.; "Bridge Painter," by Ernest Sisto, Rosedale, N. Y.; "Mara," by Loran F. Smith, Pacific Palisades, Calif.; "All Tied Up," by L. Richard Stacks, Baltimore, Md.

"Design," by Jack Stump, Los Angeles; "Gull," by Hans-Guenther Suderow, Hamburg, Germany; "After Prayer," by William B. Surasky, Philadelphia, Pa.; "Quietude," by Terry Thurn, Huntington Woods, Mich.; "The Christine," by Delmar Watson, Los Angeles; "5 O'Clock Shadows," by Cornelius E. Westveer, Pleasant Ridge, Mich.; "Window Shopping," by Samuel Wu, Hollywood, Calif.; "Holi-

day," by Jules Zalon, Forest Hills, N. Y.; "Ada," by Ann Zane, New York; "Chimney Sweeps," by George S. Zimbel, Woburn, Mass.

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"The Surgeon," by Anthony Canedo, Seattle, Wash.; "Shatin Ferry," by Yu-chiu Cheung, Hong Kong; "Free Ride," by Fred Cheuvront, Whittier, Calif.; "Homeward Bound," by Joe Clark, Detroit, Mich.; "Studio Still Life," by George Cserna, New York; "Die Chorherren," by Otto Daettwyler, Menziken, Switzerland; "School-Boys," by Alfred D'Aquilla, Whitestone, N. Y.; "Autumn and Spring," by Jean Dieuzaide, Toulouse, France; "Evening Parade," by Albert Distelmans, Brasschaat-Antwerp, Belgium; "Cat," by Jack Fields, Los Angeles.

"Museum Piece," by Al Francekevich, Brooklyn, N. Y.; "Safety First," by Al Francekevich, Brooklyn, N. Y.; "Dirty Face," by Al Francekevich, Brooklyn, N. Y.; "Perplexed," by Al Francekevich, Brooklyn, N. Y.; "Carefree," by Al Francekevich, Brooklyn, N. Y.; "Wires," by Lionel Freedman, New York; "Priest of Rome," by Len Giovannitti, New York; "Baby Nude," by Peter Gowland, Los Angeles; "Shy Observer," by Klaas Graftdijk, Amsterdam, Holland; "Mulberry Street Fair," by Farrell Grehan, New York.

"Who Catches the Roll?" by Armin Haab, Baar-Zug, Switzerland; "Sunday Afternoon," by Grant M. Haist, Rochester, N. Y.; "Paris Cafe," by Edwin Hallan, Paris, France; "Polar Mother," by Vagn Hansen, Chevreuse, France; "The Loser," by Peter Hastings, Cleveland, Ohio; "Kids," by Guen Ishizuka, Nagoya, Japan; "Chalk Doodler," by Morris H. Jaffe, New York; "Father and Son," by Edwin Boyd Johnson, Mexico City, Mexico; "Two Pelicans," by Hooko Jono, Fukuoaken, Japan; "Street Picture," by Stig T. Karlsson, Stockholm, Sweden.

"Have a Lick," by Erika Klopfer, New York; "Ballerina," by Werner J. Kuhn, Elmhurst, N. Y.; "Street Scene," by Gita Lenz, New York; "In Central Park," by Leon Levinstein, New York; "Cameo," by Leon Levinstein, New York; "Window in Harlem," by Leon Levinstein, New York; "Leisure," by Leon Levinstein, New York; "Confirmation Dress," by Leon Levinstein, New York; "Dignity of Years," by Leon Levinstein, New York; "Windows," by Leon Levinstein, New York.

"A Young Priest," by Bill Lewis, Paris, France; "Dead Leaves," by Bill Lewis, Paris, France; "Sunny Square," by Gastone Lombardi, Milan, Italy; "Old Steps," by Gastone Lombardi, Milan, Italy; "Solitude," by Joseph Long, Jackson Heights, N. Y.; "The Old College Try," by Bob Martin, Los Angeles; "Fantastic Dream," by Andrea Martini, Milan, Italy; "Two Children," by Kiyoteru Maruoka, Tokyo, Japan; "Tsigan Boy," by Arcadio Mazo, Milan, Italy; "So What?" by Reuven Milan, Jerusalem, Israel.

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"Paris Clothes Market," by Yoichi R. Okamoto, Vienna, Austria; "The New Wall," by Ruth Orkin, New York; "Thirst," by Burt Owen, New York; "Mirth," by Chaturbhai P. Patel, Khanpur, India; "Fascination," by Alan H. Pesetsky, New York; "Montreal Vista," by Hal Reiff, New York; "Market," by Fulvio Roiter, Venice, Italy; "Running Water," by Paul Samuelson, Hollywood, Calif.; "Passerby," by Raymond Ross, New York; "Women," by Irving Schild, Far Rockaway, N. Y.

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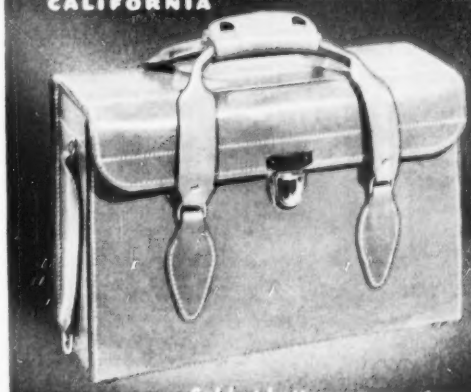

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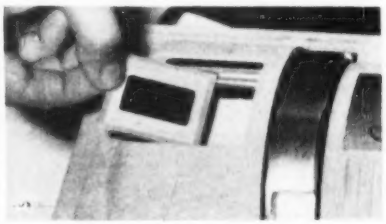
Something new in slide projectors

AN EXCITING departure from run-of-the mill standards for 35-mm slide projectors is encompassed in the new Revere 444, scheduled to be in dealers' hands this month. Basically the 444 does the same job of projection as any other similar unit, but its advanced design and engineering innovations seemingly will place it among the favorites in the field. These points appear to be outstanding:

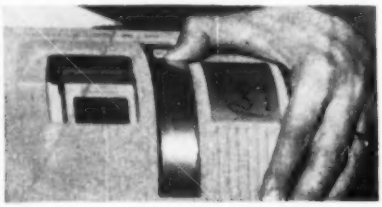
Horizontal design of Revere's new 35-mm slide projector, the 444, keeps hot-air blast and light beam off operator.

(1) Horizontal design keeps lamp beam from operator's eyes, exhaust air out of his face. (2) Unit remains cool; blower fan takes air in at left port; exhausts it at right; housing is barely warm after hours of operation. (3) Slide is inserted in frame above lighted opal glass, affording right-side-up preview before projection. (4) Viewed slide is V-wiped off screen; subsequent slide is wiped on. (5) Transparency is automatically centered in focal plane, regardless of type of mount used.

The optical system uses a 300-watt T-8½ lamp (which, contrary to normal usage, is set to burn in a horizontal position), mirror, condenser lenses, and a 5-inch *f*/3.5 Wollensak Anastigmat projection lens. A motor-driven blower draws air through louvres on the left side of the horizontally-placed lamphouse, vents it on the right. Louvres are shaped so that light spills downward only. Blower starts when unit is plugged into 110-v a-c house line. A toggle switch controls lamp.



Slide can be pre-viewed over lighted opal glass as it slips into revolving frame.



Push of thumb revolves turret, changes slides. Blower keeps entire unit cool.

Slides are fitted into rectangular frames attached to the rim of a metal turret at top center. Drum holds four slides, which are placed into the frame right side up and facing operator. An illuminated translucent glass below the holder allows the slide to be pre-viewed and, to a slight extent, pre-heated. Slides are changed by turning the polished aluminum turret with slight pressure of the left thumb. The drum can be moved either forward or backward, facilitating the viewing of any of the four slides mounted in the turret.

The fade-out fade-in between pictures employs a two-bladed shutter which automatically interposes between light source and slides as a change is being made. Once the projector is focused, any type of mount—glass, plastic, or paper—is automatically positioned by means of V-shaped sockets on the sides of the slide-holding frames. Inside point of the V is in the focal plane, thus slides of any thickness will be centered properly, eliminating much of the focus-changing necessary on some types of projectors. (Since no projector has yet licked the problem of the slight but bothersome buckling of transparencies due to such factors as variations in moisture content, some corrective focusing adjustments will have to be made by the operator of this projector, just as with any other.)

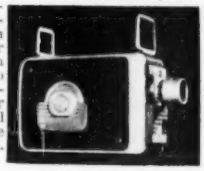
The projector is smartly designed (see illustration) and mounted in an Irish linen-covered hardwood frame. Mechanism housing is made of die-cast aluminum with gray-tan wrinkle finish. Top is hinged and removable, and fitted with flexible plastic handle. The unit weighs 10½ pounds. Price, Revere says, will be "between $60 and $70."—▶

what's new — Trade Notes and News

All data and descriptions ascribed to products listed herein are those claimed by the manufacturers and distributors, and listings are not to be construed as endorsements by PHOTOGRAPHY.

CAMERAS

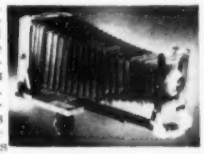
NEW MODEL Brownie 8-mm movie camera, featuring a Kodak Cine Ektanon *f*/1.9 Lumenized and pre-focused lens, is announced by Eastman Kodak Co., Rochester 4, N. Y. Diaphragm is adjustable down to *f*/16. With the exception of the faster lens, the new model is identical with the *f*/2.7 standard model. Price, $49.50.



PRE-SET DIAPHRAGM and lens hood is now standard equipment on the Rectaflex 35-mm camera, according to Director Products, 570 Fifth Ave., New York 16, N. Y. The aperture pre-selecting device acts as a filter holder and permits focusing and viewing with lens wide open; a twist of the hood closes the lens down to any pre-selected aperture. Owners of earlier models can install the unit for $8.95.

RECTAFLEX 35-mm 3-lens turret model is now available, according to the U. S. distributor, Director Products Corp., 570 Fifth Ave., New York 16, N. Y. Called the Rotor model, the unit consists of the 3-lens turret, a hand grip with trigger for shutter release, and a rifle butt which can be attached in place of the hand grip. With a twirl of a finger, normal, telephoto or wide-angle lenses can be put in place—just as on turret-model movie cameras. With each lens, positive focusing and framing are directly matched through an eye-level groundglass viewing system. Price, with 50-mm Angenieux *f*/1.8 lens, $540; with Schneider Xenon *f*/2, $495.

KODAK MASTER, an 8x10 camera designed for professional photographers, is announced by Eastman Kodak Co., Rochester 4, N. Y. Made of all-metal except the bellows and plastic knobs, the camera has undergone extensive tests in studio and field. The back is reversible. The groundglass is etched to indicate 4x5 and 5x7 film sizes (a 5x7 reducing back is available) and has clear diagonal corner lines which the photographer can see through to check cut-off. Both the back and front have tilting adjustments which permit forward or backward motion of up to 30 degrees. The front has horizontal swing of 20° right or left; back has a horizontal swing of 12° right or left. Rising-falling front permits a 4-inch rise or 2¼-inch fall. Entire front assembly can be moved laterally 2¼ inches in either direction and locked as desired in any intermediate position. Camera provides for a 28-inch maximum film-to-lens board bellows extension, or 2-inch minimum film-to-lens board distance. Shutter and lens assemblies up to 6½ inches in diameter may be used. A wide range of lenses is available. The Kodak Master lists at $310; an accessory carrying case is $25; the 5x7 reducing back is $52.50.



35-MM EDINEX CAMERA GIFT KIT is being offered by the manufacturer, Camera Specialty Co., Inc., 705 Bronx River Road, Bronxville 8, N. Y. In addition to the Edinex camera with Steinheil Culminar *f*/2.8 4-element coated lens, the kit contains a leather everready case with shoulder strap, 3 rolls of 36-exp. black-and-white film, batteries, 8 flashbulbs, Wirgin exposure meter, photographic handbook, flash calculator, and flash adapter. Price, $59.50.

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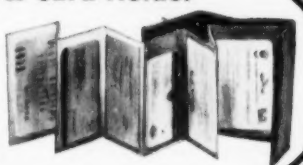

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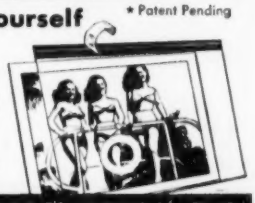

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RAY-VOGUE

REDESIGNED EXAKTA CAMERA, a 2¼ x 2¼ single-lens reflex, is being distributed by the Exakta Camera Co., 46 W. 29th St., New York 1, N. Y. It takes 120 roll film; interchangeable lenses from 56-mm to 400-mm; has shutter speeds from 12 seconds to 1/1000 sec; automatic film transport; semi-automatic pre-set diaphragm; 0 to 20 millisecond delay mechanism; European flash socket; electronic and regular flash synchronization; intentional double exposure device; window for erasable film notes; and body shutter release. Price, with 80-mm Zeiss Jena Tessar f/2.8 lens, about $300. Penta Prism finder will be available as an accessory.

PROJECTORS

PERFORMER 500 is a new 2x2 slide projector manufactured by American Optical Co., 80 Heard St., Chelsea 50, Mass. A blower-cooled 500-watt instrument, it has a 5-inch Americote f/3.75 lens, two-element condensing system and heat filter. Slide changer is push-through type. Push-out spring ejects slide. Price of the projector is $79.50; the case costs $7.50.

•

COMBINATION cabinet and projection table, designed for movie equipment protection and portability, is announced by the Audio-visual division of Smith System Heating Co., 212 Ontario St., S. E., Minneapolis 14, Minn. Trade-named the Safe-Lock Combination Portable Cabinet and Projection Table (Model 42), the unit allows for storage of projector and speaker; it is mounted on 3-inch ball-bearing swivel casters (two with brakes) ensuring complete mobility. The cabinet is 29x17x42 inches, finished in buff brown baked enamel. Price, $59 FOB Minneapolis. An economy model, the 39PS, 39 inches high and of pedestal-type construction, is priced at $24.95 FOB Minneapolis.

LENSES

THE KINOTAR 6-mm f/1.9 wideangle lens for 8-mm cameras is now also available in a focusing mount, according to the importer, Photographic Importing & Distributing Corp., 67 Forest Road, Valley Stream, N. Y. The six-element optical system is coated, color-corrected, and mounted in a chrome-finished brass barrel; diaphragm has click-stops; filter holder for Series IV filters is built in. Price, $49.95.

CONTAMETER, an auxiliary close-up device for use with Zeiss Ikon Contax camera, is now available for use on Zeiss Ikon Super Ikonta B and BX cameras (12, 20 and 28-inch distances), and the Ikon Contessa 35-mm camera (8, 12, and 20-inch distances). Price, $81.00. Write Carl Zeiss, Inc., 485 Fifth Ave., New York 17, N. Y.

LIGHTING

STROBOREX 7, a portable electronic flash unit weighing only three pounds (with pocket-size battery pack), is aanounced by Continental Electronics Corp., 12238A Santa Monica Blvd., Los Angeles 25, Calif. Manufacturer suggests guide number of 40 for Daylight Kodachrome and 240 for Super-XX. A ready light flashes when unit is charged; recharging time is approximately 2 sec-

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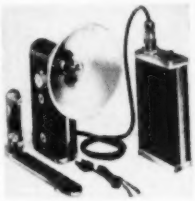
onds with new battery; with intermittent use, battery will give approximately 1,000 flashes; accidental shock is impossible. Unit attaches to all cameras, is guaranteed for one year. Prices: flash unit $49.50; plug-in electronic slave unit $9.50; A-C adapter $12.95; battery pack $29.50. Flash head and battery pack combined list for $79.

SUN-LITE II POCKET PAK, an electronic flash power unit that weighs just 32 ounces, is offered by Hershey Manufacturing Co., 3700 Field Bldg., Chicago 3, Ill. This new addition to the Sun-Lite family of flash equipment delivers the same light output as the larger Powerhouse Power Pak unit—the difference is in how many flashes the smaller unit will deliver. The smaller unit will deliver 500 flashes to a set of batteries, the Powerhouse delivers more than 1,000. The Sun-Lite II Pocket Pak complete with flash head, bracket and cord lists for $84.50, batteries extra.



DARKROOM

PRECISION SPRINGLESS METAL SCALE, imported from Germany, is being marketed by Spiratone, Inc., 49 W. 27 St., New York N. Y. It is calibrated in grams, up to 250, for the weighing of chemicals. For compact storage, the cup is removable, and the legs fold. Price, $3.95.

FILTERS

COMPARTMENT FILTER WALLET for Series VII filters, completing a line of such wallets for Series IV, V, and VI filters and supplementary lenses, is announced by Enteco Industries, Inc., 610 Kosciusko St., Brooklyn 21, N. Y. Unique construction makes the filter wallet highly protective, convenient to use, and compact. It can be carried in a pocket, or affixed to shoulder strap or belt by means of a leather loop. Price, $5. Enteco also has available filters, polarizers, and close-up lenses in sizes 4.4 and 5.5 in the same complete line of colors as offered in regular series sizes. Prices of size 4.5 are: filters, $2; polarizers, $4.75; close-up lenses, $2.50; prices of size 5.5 are: filters, $2.50; polarizers, $5.25; close-up lenses, $3.

FILM

NEW FILM EMULSION, Supreme Type 2, with somewhat steeper gradation of contrast than regular Ansco Supreme, is being marketed by Ansco, 40 Charles St., Binghamton, N. Y. Speed of Supreme Type 2 is unchanged at about ASA 50; it is supplied in unperforated 35-mm, 70-mm, and single perforated 1.81-inch sizes. Prices remain the same as for regular Supreme.

MISCELLANEOUS

TAUBER PLASTIC BINDING KITS for loose-leaf book binding are being offered now in three-punch and four-punch models by Tauber Plastics, Inc., 200 Hudson St., New York 13, N. Y. Previously only a two-punch kit was available. Prices: three-punch kit, $16.90; four-punch, $29.90. Kits include 150 plastic tubes; extra tubes in diameters of 3/16-inch to 1-inch are available at extra cost.

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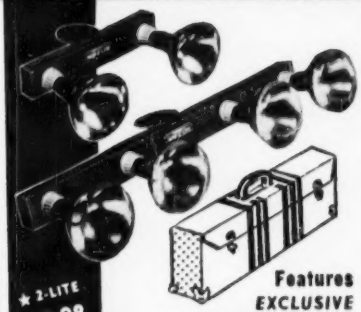

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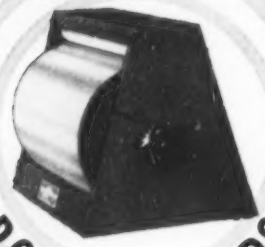

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CONSTAT PORTABLE Dry Processor makes possible positive copies of anything that has been photo-copied. Designed to be used primarily with the Contoura Portable Photo-Copier, the unit is being manufactured by F. G. Ludwig, Inc., Deep River, Conn. Price, $55.

SPLIT-IMAGE FOCUSING DISC for groundglass cameras is announced by Harrison & Harrison, 6363 Santa Monica Blvd., Hollywood 38, Calif. It splits the scene into two colored images of all objects that are out of focus. The vertical or horizontal positioning of a black band optically separates the lens into two lenses, one red, one green. In focusing the camera, the colored images optically move together or apart and, only when critically sharp, do they become superimposed into one non-colored image. One model of the disc is the grip-on type which fits over the viewing lens of any twin-lens reflex camera; it is priced at $7.50. The other is the neck cord type which is hand-held close to the camera lens; it is priced at $10.—

Flashbulb Dispenser

Illustrated here is an ingenious solution to the midget flashbulb handling problem. The photographer inserts his flashbulbs into holes in a plastic dispenser belt which he hangs from his neck or off his shoulder. As bulbs are needed, they are quickly and easily removed from the dispenser and inserted in the flashgun. The photographer is free to use both hands on his camera and he needn't worry about lamps rubbing against each other in his pocket or about losing precious time trying to remove them from the original carton. The unique dispenser (patent pending) is currently being given away free with any purchase by Olden Camera and Lens Company, 1265 Broadway, New York 1, N. Y. After November 1, the dispenser will be sold exclusively by the Olden Company for 50 cents.—

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Tools and Techniques

(*Continued from page 46*)

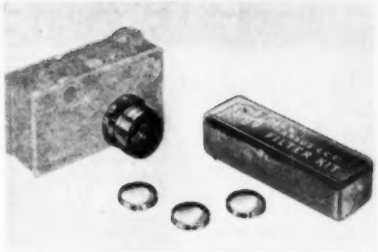
to fit into a man's hip or coat pocket or a lady's purse. In both instances, the welcome reduction in the weight and bulk of the powerpack has been achieved, principally, at the expense of the total number of flashes that the unit can be expected to deliver. Where the standard 4½-pound dry-battery power source put out by Speedlight Center has a 3,000-shot capacity under good conditions, their new lightweight pack is rated at "up to 1,000 flashes." In the case of Hershey's Sun-Lite outfit, which incorporates a voltage-doubling device in its circuit to minimize battery bulk, the conventional "Power-House" dry-battery unit is rated at 1,000 flashes and the new lightweight "Pocket-Pack" at "more than 500 flashes." In both cases, the light output of the heavier powerpack units is retained in the compact packs. However, battery replacement costs are about the same for both types. Selection of one or the other is largely a matter of economics: (1) Is the compactness of the new-type pack worth the higher cost-per-flash, assuming you exhaust the battery by use before its shelf-life has expired? (2) Do you take speedlight pictures so infrequently that your battery tends to deteriorate on the shelf before you have exhausted it by use?

Odds & Ends. If a recently proposed American Standard for focal-length markings of lenses is approved, all lenses will be marked on the lens mount either in millimeters or centimeters; markings in inches will also be permitted, but only providing that the metric equivalent is also shown.

. . . A novel method of preventing the explosion of flash lamps that have developed an air leak is described in U. S. Patent #2,637,185 issued on May 5, 1953 to J. A. M. Van Liempt (assigned to Corporation de Ventas de Salitre y Yodo de Chile). Iodine is included in the lamp bulb, which prevents combustion by forming noncombustible aluminum iodide on the surface of the metallic filler material when moisture enters the air-leaking bulb. The iodine does not react with the dry aluminum in the intact bulb.

. . . In an unscheduled talk before the Rochester Photo Conference last September, Cyril J. Staud, Kodak Research Director, advised the assembled editors, publishers, production men, and photographers that an improved color film may soon be on its way, which will be faster and give better resolution than previous products. "If we're lucky, it may be a matter of a few months—if not, it may not be out for many months," he said.

Correction: Eastman Color Negative film, normally balanced for 3200 K illumination, can be exposed in daylight or under carbon arcs with a Kodak Wratten #85 filter—not a #25, as erroneously stated on p. 26, T&T, October 1953.



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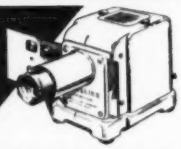

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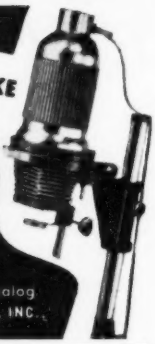

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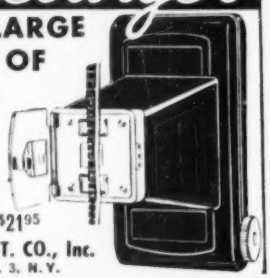

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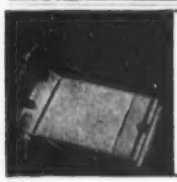

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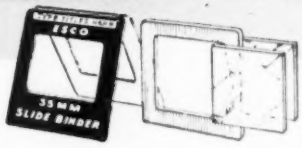

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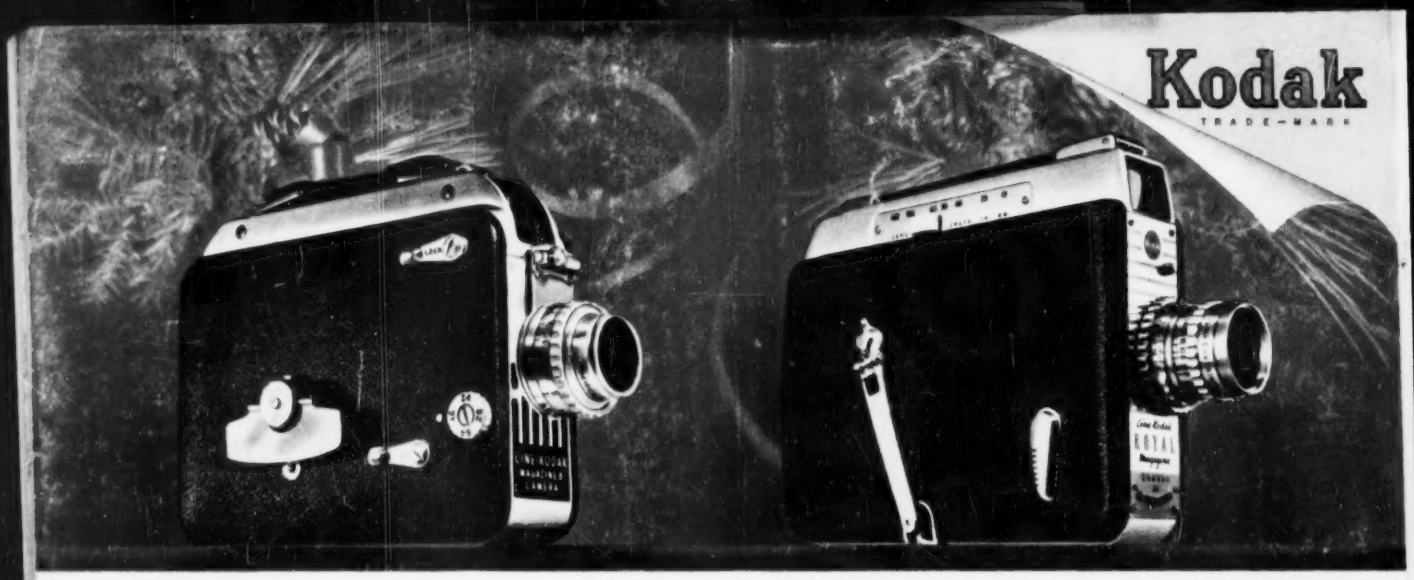

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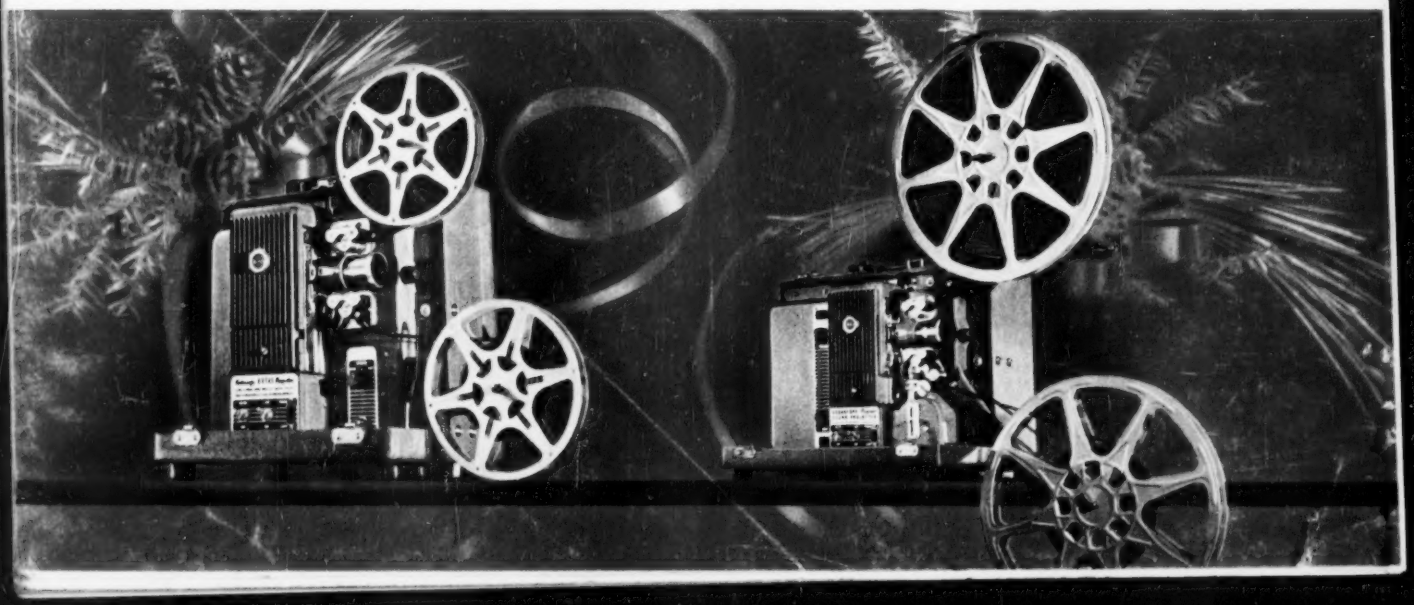
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